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TO OFFER NEW YORK OPERA COMIQUE

American Society Announces Eight
Week Season at the Park
Theater

The Society of American Singers has definitely completed arrangements to offer opera comique in English in New York, it is announced. The society will begin on Sept. 30 a season of not less than eight weeks at the Park Theater, it is stated. William Wade Hinshaw, president of the society, has made arrangements for the ambitious enterprise.

"We believe that the public is eager to have an opera company of all-Americans and only Americans," said Mr. Hinshaw, as he was leaving for his farm at De-Ruyter, N. Y., where he will spend the summer before the season. "There are more big American singers of artistic worth than any foreign nation can boast. Why not use them? The Metropolitan uses them—why not only them?"

"But that is not the point at issue. We believe the American public wants a season of opera comique—the great midway stop between grand opera and musical comedy. Thousands in the city are longing to hear the operas included in our repertoire. Their lovely melodies and rollicking rhythms are glorious to ears which once heard them, and to ears which have been hoping to."

"We believe that the public wants the productions staged not lavishly, but in finest taste. They want great artists, a good theater, and while they don't want to pay six dollars a seat, are perfectly willing to pay regular theatrical prices. Believing these things to be, we are taking this important step. It remains for the American public to show whether as worthy an institution will have big support."

The Society of American Singers is in its second year. It is entirely co-operative. The artists give their services; there are guarantors for the initial expenses. The singers will not be paid unless the expenses have been covered, and the profits will be divided among the artists. The roster of members of the society include Paul Althouse, Elizabeth Althouse, David Bispham, Walter L. Bogert, Ernest T. Carter, Mrs. S. Hoxie Clark, Vera Curtis, Rafaelo Diaz, Geraldine Farrar, Lucy Gates, Mabel Garrison, Julia Heinrich, George Hamlin, William Wade Hinshaw, Louise Homer, Kathleen Howard, Percy Hemus, Karl Jörn, Otto H. Kahn, Margaret Keyes, Willard V. King, Florence Macbeth, Francis MacLennan, Marie Mattfield, Edith B. Mason, Arthur Middleton, Heinrich Meyn, Albert Reiss, Lila Roberson, Marie Rappold, Graham Reed, George C. Riggs, Kate D. Riggs, May Scheider, Mary Sundelius, James Spayer, Maggie Teyte, Charles Triller, Herbert Witherspoon, Reinald Werrenrath, Clarence Whitehill.

The fall repertoire at the Park Theater will include the following works: "Fra Diavolo," by Auber; "Daughter of the Regiment," by Donizetti; "Mignon," by Thomas; "Seraglio," by Mozart; "Impresario," by Mozart; "Tales of Hoffman," by Offenbach; "Mr. Bruschini," by Rossini; "Romeo and Juliette," by Gounod; "Bianca" (Hinshaw prize opera), by Hadley; "Chimes of Normandy," by Planquette; "L'Enfant Prodigue," by Debussy; "Juggler of Notre Dame," by Massenet; "Phœbus and Pan," by Bach; "Les Precieuses Ridicules," by Goetzl; "Philomon and Baucis," by Gounod; "Christina a la Camorra" and "Paul and Virginia," by Masse.

Last year the society produced some artistic opera of an ancient day. "The Maid Mistress," by Pergolesi, was very successful, but the people at large hadn't the quickening of interest which they must feel in knowing that at last they will have these beautiful light operas for reasonable rates—and in English, to be understood.

It is anticipated that a large part of the house will be subscribed for, from the 50 cents to the \$2.50 seats. The officers of the Society of American Singers are: William Wade Hinshaw, president and general manager; David Bispham, first vice president; Charles Triller, second vice president; Herbert Witherspoon, secretary and treasurer; George Hamlin, assistant manager; Charles D. Isaacson

Campanini Promises Four 'Novelties' Next Season

Galli-Curci Will Be Featured in Chicago Company's Revival of Ricci's "Crispino e la Comare" and Donizetti's "Linda di Chamounix"—"Otello," "William Tell," "L'Africaine," "Norma" and "The Jewess" Also Slated for Presentation—Musical College Awards Diplomas to Large Class

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 22, 1918.

"ART is the only true diversion during a world crisis, and I can but repeat the words of some of the wise men in saying that with art neglected our burdens will be the harder to bear," said General Director Campanini of the Chicago Opera Association last week. "That is why I am optimistic over the outlook, both artistically and financially. That is why I proceed to carry out my ambitious plans for next year, and I know that neither I nor the public will be disappointed." At least four novelties, among which an opera reflecting the world's present-day war spirit, and numerous revivals are included in Mr. Campanini's plans for the coming season.

"Not until Mme. Raisa has ripened into the singer she is to-day have I been able to find a worthy interpreter of Bellini's 'Norma,' and not till I have persuaded M. Muratore to sing the Moor in Verdi's 'Otello' could I decide to give the latter work," said Mr. Campanini. "Among the other revivals will be Halévy's 'La Juive,' with Mme. Raisa in the rôle of Rachel, an opera that can be looked upon as practically a novelty for the present generation, while it possesses music of the most interesting character; Rossini's 'William Tell,' Meyerbeer's 'L'Africaine,' Ricci's 'Crispino e la Comare,' Donizetti's 'Linda di Chamounix' and possibly other works."

"As one can readily see, this is quite a formidable list, and every revived opera has a reason for its being brought forward, as it will serve to introduce both new and old artists in rôles that appear to have been written in anticipation of their coming into the world. Thus, 'William Tell' will be the vehicle for the debut of the new French tenor, of whom I expect a great deal. 'L'Africaine' will be the means of presenting to Chicago audiences our new Italian tenor, whose voice, I am certain, will create a veritable sensation. 'Linda di Chamounix' and 'Crispino e la Comare' will become part and parcel of Mme. Galli-Curci's repertoire, the former having been the battle-horse of Adelina Patti and the latter one of the favorites of Luisa Tetrazzini.

"Mary Garden will be heard in a revival of Massenet's 'Cleopatra' and in Puccini's 'Tosca.' Carolina Lazzari will essay the rôle of Dalila in Saint-Saëns's 'Samson et Dalila.' But the list is already quite formidable and I flatter myself that it contains sufficient interest to whet the opera-goers' appetite for the announcement of other new features, an announcement that I shall be able to make within a few weeks."

"As to the names of new artists, I must maintain silence for some time longer, since, although all the arrangements have been completed the contracts have not as yet arrived, and I am loath to make any announcement of this character unless very positive that no hitch could come anywhere in the negotiations."

Plans are very nearly completed for the tour of the Mississippi Valley cities by the opera association, which will take place during the three weeks preceding the regular season at the Auditorium Theater. Mary Garden and Amelita Galli-Curci will be the stars. Mme. Galli-Curci will again sing the rôle of Rosina in "The Barber of Seville," this

is known as the "people's representative," and represents the seat holders at the board meetings.

Francis Rogers Recruiting Musicians for Y. M. C. A. Work in France

Francis Rogers, the baritone, has been busy with the Y. M. C. A., both as a singer and as a speaker, ever since his return from France two months ago. His special endeavor has been to secure

time supported by Fernando Carpi, formerly of the Metropolitan; Riccardo Stracciari, Louise Berat, Vittorio Arimondi and Vittorio Trevisan. Miss Garden will sing the name part of "Thaïs" in certain of the cities, with Forrest Lamont, Georges Baklanoff, Anne Sullivan, Elvira Amazar and Constantin Nicolay in the other rôles. In "Tosca" Miss Garden will be supported by Lamont, Baklanoff, Trevisan, Desire Deffrere and Octave Dua.

College Graduates Forty-Seven

This is the season of graduation exercises and commencement concerts. One of the most elaborate affairs of the month took place at the Auditorium Theater on the evening of June 15, the fifty-second of the Chicago Musical College. The stage, heavily draped with the flags of the Allied nations and with the institute's own service flag of twenty-nine stars, was filled by the classes who were to receive diplomas and certificates. An orchestra of some sixty members of the Chicago Symphony Orchestra played, under the direction of Karl Reckzeh, and ten pupils of the college who had won their right to appear by competitive examination were the soloists. The program reflected months of industrious study and careful training. There were four pianists, Preston G. Graves, who played the first movement of the Hummel A Minor Concerto; Wyoneta Le Vern Cleveland, who played Liszt's Hungarian Fantasy; Barton Bachmann, in the first movement of the Tchaikovsky Concerto, and Helen Prindiville, in Liszt's Second Concerto. Violinists were three in number. Ilse Niemack played the first movement of the Beethoven Concerto, Harold Fullen Ayres the second and third parts of the Mendelssohn work, and Viola Ewers Alfente the Bruch Scottish Fantasy. An equal number of singers appeared. Estella Allen sang "Ritorna Vincitor," from "Aida"; Bernice Seabury, "O Ma Lyre Immortelle," from Gounod's "Sapho," and Helen Mary Hagen the Polonaise from Thomas's "Mignon."

Following the concert, Richard S. Tuthill delivered the commencement address, which he has done for many successive years, and conferred the degrees and diplomas, as well as awarding the medals to the prize winners. Three pupils in the artists' class were granted the degree of Master of Music. They were Lena James Holt, Helen Prindiville and Myra C. Seifert. The post-graduation class, with the degree of Bachelor of Music, included Barton Bachmann, Marion Bergman, Lois Irene Carter, Inga Mae Follo, Beatrice Hellebrandt, C. Emmett McConchie, Olive Bernice Woodward and Ruth Sutcliffe in the piano department; Estella Allen, Vivian Radcliffe and Ella Ingraham in the vocal department, and Laura Lydia Sexton, violinist.

Forty-seven graduates received diplomas; thirty-five were in the senior diploma class, with twenty-eight who had completed the extra course of study entitling them to teachers' certificates. Medals were awarded to:

Barton Bachmann, Marion Bergman, Estella Allen, Wyoneta Le Vern Cleveland, William A. Beller, Viola Ewers Alfente, Helen Mary Hagen, Helen Irene Whitfield, Preston G. Graves, Henry Swislow, Bernice Seabury, Olga Kargau, Harold Fullen Ayres, Ray W. Huntington, Marie Long, Zitta Glendora Allen, Carrie Grawoig, Kathryn Loren, Lillian Levinson, Belle Klepak, Winifred Daniels, Lillian Kaufer, Sylvia Meyer, Jeanette Donhowe, Esther Thiselton, Dorothy Davis, Edith Lidd, Ilse Niemack, Harry Faden, Sidney Loeb, Diana Lipshitz, Vivian Drosdowitz, Madeline Quan, Della Sideman, Mollie Rosenthal, Selma Pearlman, Beatrice Edelman, Nathan Fischer, Edgar Krause, Estella Goodman, Mignon Larson, Viola Howard, Estelle Ross and Mildred Friedman.

These ranged from the post-gradua-

American musicians of standing for the entertainment work in France. During the month of July he will visit about a dozen of the large cities east of the Mississippi to help in the recruiting not only of musicians, but also of general workers. At the present time the Y. M. C. A. is doing its utmost to keep up with the growth of our army abroad; to do this it must send at least a thousand men and women each month.

tion classes to the children's departments. The special medal offered by Dr. S. Solomon for the best playing of a composition by Chopin was won by Wyoneta Le Vern Cleveland.

Mrs. Lemmel's Recital

One of the most interesting recitals of its kind for several seasons was given at Kranich & Bach Hall on June 18, when Mrs. Helen Howarth Lemmel appeared before an audience of music supervisors and kindergarten teachers in a program of her own songs. Mrs. Lemmel is an extremely talented composer of children's songs, and it was of these that she made up her program. In her explanation she divided children's songs into three categories: those that the children themselves may sing, those that may be sung to the children, and those that are sung about children. The last, Mrs. Lemmel insists, is a branch in which children personally take not the slightest interest. In her recital she left the classifying to the hearers.

Eric LeLamarter's weekly organ recital at the Fourth Presbyterian Church included a "Humoresque" by himself, Rheinberger's "Scandinavian" Sonata, and other works by Hollins, Lemare, Guilman, Joseph Bonnet and George H. Fairclough.

A card from the pianist Edna Gunnar Peterson conveys the information that she has been playing before several regiments of soldiers at Y. M. C. A. No. 5, at San Diego, Cal. She plans to visit San Francisco and later Lake Louise.

Saba Doak, soprano, recently sang at Tusculum College, Greenville, Tenn. This college was founded by her great-great-grandfather a century ago, and was the first one to be founded west of the Allegheny Mountains. On this tour Miss Doak also gave a program before 3000 men at Fort Oglethorpe.

The glee clubs, both men's and women's, of Swift & Co. made their initial public appearance at the Chicago Theater, June 20, under the direction of D. A. Clippinger. Charles W. Clark, baritone, was the soloist, receiving an ovation from the audience.

During the week beginning June 16, the Ebenezer Choral Society of the Swedish Evangelical Lutheran Ebenezer Church gave a "Messiah" festival, under the direction of David Nyvall, Jr. Two performances of the Handel oratorio were given, the soloists being Selma Gogg, soprano; Helen Edith Peterson, contralto; Elton Calkins, tenor, and Gustaf Holmquist, basso. Two concerts were likewise given.

Ludwig Schmidt, drum major of the 341st Infantry, played a number of violin solos at an entertainment given by the regiment at Camp Grant, May 18.

C. W. Best has been appointed as the head of the entertainment bureau of the central division of the Y. M. C. A. army cantonments. For a number of years he managed the C. W. Best Artists' Series.

EDWARD C. MOORE.

"MUSIC, THE ONE ESSENTIAL"

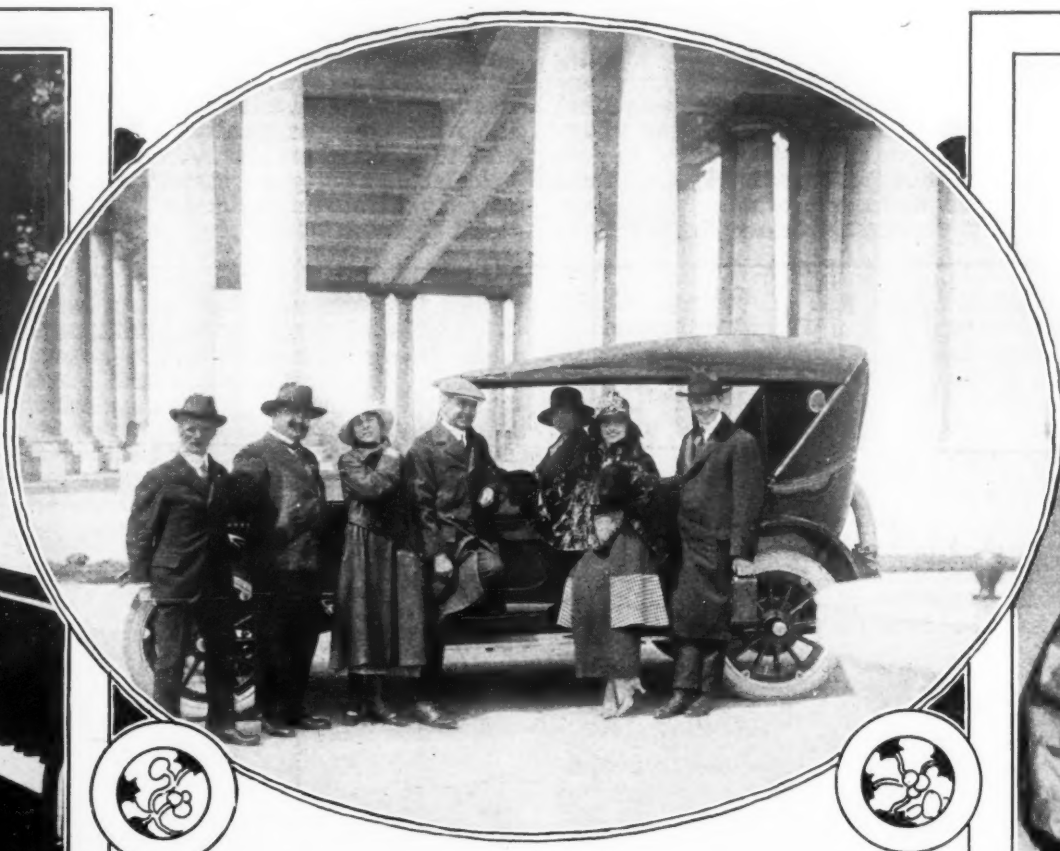
"To make a home out of a household, given the raw material, to wit, wife, children, a friend or two and a house—two other things are necessary. These are a good fire and good music: and inasmuch as we can do without a fire for half the year, I may say music is the one essential. Late explorers say they have found some nations that have no God; but I have not heard of any that had no music. Music means harmony, harmony means love, love means God."

SIDNEY LANIER.

Galli-Curci Declares America's Singers Need a Softer Language, Its Composers More Romance



Photo by Bain News Service



On Left: Amelita Galli-Curci, with her Manager, Charles L. Wagner. Center: The Soprano and Party Photographed in the Park at Denver—Left to Right: Robert Slack, Local Manager; Manuel Berenguer, Flautist; Next but one, Charles L. Wagner; Mme. Galli-Curci; Homer Samuels, Accompanist. On Right: Mme. Galli-Curci



Coloratura Star Feels That We Have Splendid Vocal and Creative Material — How She Studies — No Believer in Vacations — Defines "Bel Canto" and Its Relation to Operatic Singing — Dramatic Parts Hold No Terrors

for Her — "Wagner Is Only Declamation to Notes; That is Not Singing" — Learning to Turn Emotion "On and Off, at Will"

By VERA BLOOM

USUALLY the transition from an ordinary mortal to a world celebrity is a slow, gradual one. And in those years of growing fame there is time to accustom oneself to the ruthless curiosity of a hungry public that wants its interviewers to ask everything from the victim's religion to the way he likes his eggs.

Naturally, a celebrity must learn to have a fund of apparently impromptu opinion, that will "read well" and be widely quoted. He or she must develop a distinctive manner, either soulful, lively, democratic or detached, as the case may be. The public must have a "manner." Never was there a mannerless personage, although there may have been some without any manners at all.

But Amelita Galli-Curci, from a very human, unknown little woman with a divine voice, became over night the goal for every writer and sketch-artist in the land. It was just a question of which would get there first. And Galli-Curci, too busy to retire from clamoring audiences long enough to acquire a manner or develop opinions on every subject beneath the sun that could be put to her in a half-hour's talk, has, I think, done the wisest thing, and not bothered about a thousand things that do not concern her, but has let the world find her real self in her voice.

But finally, of course, I joined the line of inquisitors and found myself before the door of her apartment. I paused a moment before ringing the bell, for Galli-Curci was singing, to herself, with the veiled brilliancy, the soft vibrance and the easy difficulties that belong to her alone.

The maid who answered the door led me through a pleasant studio apartment, not the ready-made product of an expensive decorator, but the simple home of happy, contented people, filled, one could see, with things of intimate association.

After a moment Madame came into the drawing room—quiet, tranquil and gracious, dressed in a black skirt and a

plain white waist. Like anyone, from a society leader to a ward politician, whose position is unassailable and supreme, she has no cause for ostentation or pretence. Galli-Curci, in clothes that a shopgirl could afford, and without a single jewel—the sensation of the musical world.

Her face, like a serene Mona Lisa, is framed by her low-parted hair, and her hands, not content with the usual Latin gestures, seem to paint pictures in the air while she talks—even in Italian.

Galli-Curci is not animated, but rather relaxed and easy. Perhaps it is this same ease that makes her singing so exquisitely limpid, for if she were more vivacious it might cut off the pure, endless flow of tone.

"What part do you think 'Luck' plays in a career?" I asked her, knowing that her coming to New York was really a matter of chance.

Belief in Luck Is Important

"Luck itself—very little," she answered, speaking very slowly and low, "but believing in luck—very much! There are what seem to be endless years before success arrives, and in those years, when the four walls of your room are your only stage, ah, then to believe that luck will come to-morrow or the day after is everything. You just place your confidence in luck, and so long as you have confidence in yourself, you have the power to convince the world.

"And after confidence comes work," she said earnestly. "I don't mean blindly following a teacher's instructions for hours at a time. I mean thinking, trying, practising, for yourself, by yourself. That is the only way in the end."

"But how can you tell that the effect is right? Can you be your own critic as well as teacher?"

"Ah, a critic, yes," Madame admitted; "that one must have. Some one with whom you can discuss each point and each effect. My brother-in-law, Signor Curci, goes over the result of my practising with me, even now, and between us we settle every detail. Every rôle, every song, when it is perfected, is just a question of detail. First the music is studied note for note until it is second nature, as you say, and it can never be forgotten again. No matter what may happen at a performance, the voice will almost take care of itself.

"Then comes interpretation and 'stage business.' It takes me from four months to a year to study a rôle, but then it is mine forever. So when I am before the audience I can forget the pure technique of the part and let emotion have full sway."

Madame's world is evidently bounded by walls of song. It may be that pointed concentration to one purpose and one subject that makes a pre-eminent artist in any field. To take the world into your consideration means inevitably to lose yourself in the world. Galli-Curci lives in a little sphere of her own.

"But is all the making of a singer in the work?" I questioned. "Haven't rest and relaxation their place, too?"

"Rest, Bah!"

Galli-Curci made a little grimace of repugnance. "Rest, bah! Doesn't one sleep? And isn't sleep a relaxation at the same time? Ten hours' sleep, and one should be able to work the rest of the day. I wish there were no vacations—no idle summers. Two weeks of it, and I want to be busy again, the time is so long."

"Then why don't you plan a summer tour?" I ventured.

"Oh," said Madame, with the instant inconsistency of the artist, "because the summer is the time when we singers must study and store up new strength for the next season. If we did not, then we would always be giving our 'capital,' as you Americans say, and we would wear out too soon!"

"Speaking of Americans," I put in, "what do you think of the future, or rather the present, of our singers and composers?"

Estimate of Our Singers

"You have some lovely voices," she said, "and you are such a wonderful combination. You have the agility of the Latin people, with the strength of the English. Your one setback is the language itself for singing. If your singers would speak Italian off the stage their throats would become elastic and soft from the use of the vowels. You have proved what American *bel canto* singers can be—Garrison is charming, and so is Lucy Gates.

"I am using some beautiful American

songs on my programs. But what the composers need here is more romance." Madame made one of her little pantomime pictures, and I seemed suddenly to be in some fairy fancy of hers, as you felt when she danced the "Shadow Song" in "Dinorah." "Romance takes time and dreams," she continued. "Composing is not a question of business, or writing songs by the clock! Yes, that is it. Your composers must learn to dream."

Galli-Curci is not a volatile talker. She meets you half way and answers your questions sincerely and to the point, but that is all.

"I see that you are going to sing *Mimi* next year. How do you reconcile *bel canto* with the modern Italian school?" I asked.

"Because *bel canto* is the foundation of all singing," she answered positively. "It is the technique with which one can sing any rôle in the opera repertoire. With the proper placement and production that it gives, a dramatic part is simply a question of the words and emotion, not of voice!"

"Then you think you could sing *Tosca* as well as *Mimi*?"

"Of course," Madame shrugged her shoulders. "But why?" I have plenty of parts to choose from in my own *genre*."

"But what about the Wagnerian rôles?" I persisted, touching forbidden ground in both the world of music and the world at large.

"Wagner is only declamation to notes," said Madame briefly. "I do not call that singing."

"And do you believe in elaborate settings at the opera or do you think they detract from the music and the singers?"

"A good frame can only help a good singer!" she laughed. "If you are sure of holding the attention of the audience, naturally you prefer to have beautiful surroundings—in the first place, for the picture, and in the second place, because it is so much easier to get into the atmosphere of the opera in a realistic scene, than with a back drop and some ugly 'flies.'"

Prefers the Concert Stage

"But, after all, I think I prefer the concert stage to the opera. There the

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Galli-Curci Declares America's Singers Need a Softer Language, Its Composers More Romance

[Continued from page 3]

responsibility, the praise or the blame is all one's own. It is Galli-Curci and the audience, with nothing between us. At the opera there are so many things beyond one's control to think of—the singers, the orchestra and the stage management. But at a recital, ah, there you know your public. Once I start to sing

at a recital I want to go on forever. It is pure joy."

"But an operatic rôle is usually composed of the gradation of only one emotion," I said. "At a recital you must change in a flash from one feeling to another and give the audience a complete picture without any material aids. Isn't that much more difficult?"

"Oh, no," she said, "an artist learns to

turn an emotion off and on, at will. It is simply a matter of concentrating before you begin on the story you wish to tell.

"If, as I said, in the first long years one is willing to work until the technique is so perfected as hardly to need a second thought, there is no reason why a voice should not grow stronger and finer as the years go on, instead of weaker and less beautiful."

Madame came to the door to say good-bye, and a moment after it had closed I heard her singing again, softly, unconsciously, happily. After all, you cannot catch the spirit of Galli-Curci in an interview—the beauty of her voice surrounds it and keeps it untouched by the world.

To know Galli-Curci is to have heard her sing.

AMERICANISM IS KEYNOTE OF N. Y. TEACHERS' SESSIONS

[Continued from page 1]

tones mechanically they would always sound mechanical. My own opinion, backed by thirty years of singing and teaching, has resulted in the belief that a mechanical method makes a mechanical singer.

"When the voice is developed along natural lines and a pupil acquires proficiency then, and only then, should the physiological side be taken up. I think there is altogether too much stress laid upon the mechanical or physiological side of voice placing. When one walks it is involuntary, is it not? One does not have to think of the part that certain muscles play in that action, nor know them intimately enough to call them by their first names—No! The mind conveys the will to the muscles, which act of their own volition. Consequently, I repeat, secure the correct mental impression of how a tone is produced and the mind will call upon the muscles necessary to produce that tone.

"Relaxation as applied to the voice naturally resolves itself into a question of the muscles of the throat and larynx, for there must be no muscular effort there. The concentration of muscular effort should be applied where it is necessary for the production and support of the tone, namely, the intercostal muscles. The diaphragm is the muscle of inspiration and the intercostal muscles and diaphragm control the breath when taken. Natural deep breathing should be employed with the high chest and the support from the abdominal muscles should be devoid of any unusual effort.

Involuntary Breathing

"Do not teach pupils that they 'take a breath,' but rather that the diaphragm takes it for them involuntarily. Their chief concern should be the conversion of the breath into tone and its proper distribution and control during the period that the tone is sustained. Do not strive for the big tone but for the pure one, and the climax of any phrase should be reached by the gradual effort of concentration of tone in frontal resonators together with the physical control of breath and intercostal muscles combined with absolute relaxation of the muscles of the throat.

"Securing the relaxed position of the throat is largely the ability to hear the free tone. (Illustrate.) If, instead of repeatedly telling pupils that they are producing throaty tone and constantly giving them that thought, a teacher would endeavor to secure relaxation by a few simple exercises, he would be more successful in demonstrating this point.

"I think most throaty singing is caused by throat self-consciousness. As a mat-

ter of fact, the less one thinks of the throat when singing the more possible it is to secure a tone free from throatiness. The position of the head must be free so that one may move it from side to side while singing a tone; this action prevents rigidity of the cords and muscles which support the head. Yawning gives relaxed throat, but one must concentrate the attack of the tone by the aid of the abdominal muscles.

"Singing and the teaching of singing is not a mechanical science, though mechanical aids are used."

David Mannes's Address

David Mannes's address on "Co-ordination from the Standpoint of a Violinist" aroused a vigorous discussion.

"Technique," he pointed out in his address, "can never produce beauty, but beauty can produce technique." He said he was against weight relaxation, and as to singing, he remarked that "it is almost a lost art, as violin-making is a lost art."

Dangerous Standards

"There seems to me to be two dangerous standards in violin teaching," said Mr. Mannes. "One is the very professional European standard, which may result in an absolute lack of poetic expression and is something which I do not think should be transplanted to American soil. The other dangerous standard is the untechnical, sentimental, formless kind of teaching which results in mere emotionalism. If I had to choose between the two, I would unhesitatingly choose the purely technical training, because without tools we cannot produce anything that is beautiful.

"Violin mastery signifies, I believe, technical efficiency coupled with poetic insight, freedom from conventionally accepted standards and the attainment of a more varied personal expression along individual lines. It may be realized, of course, only to a limited degree. The violin master represents the player who embodies the greatest intimacy between himself, his instrument and the composer whose thought he is endeavoring to express in sound. Perhaps Pablo Casals and his 'cello most closely comply with this definition, for, after all, all stringed instruments are really brothers, and the 'cello is only an enlarged violin.

"Ysaye at his best had transcended his own medium and become a poet of sound, and while I live he is my daily teacher, for I have only to think of his sound and his manner of playing in his room at Godinne, in the country on the banks of the Meuse, now so devastated by the Germans, to realize in a cumulative sense the things he meant to make plain to me when I was with him. The process was what I call in my own terms to-day 'The technique of expression as against the expression of technique.' In order to meet Ysaye's demands the greatest technical proficiency was required, and unless one had it one had to go back to simpler things so that one could express in greater measure one's sense of beauty on simpler material.

"As life becomes ever more complicated greater demands of all kinds are made on our attention, and it is inconceivable that beauty of violin playing must depend on tremendous physical and mental strain, say, for eight or nine hours a day. I absolutely believe with Ysaye that unless one can make prog-



Francis Rogers, Baritone, Who Described War Work in France Before the Convention

ress of a most satisfactory kind with three hours' daily practice one should not attempt to play the violin at all, because in itself that is a confession of failure. It is not possible to practise the violin intensively for more than three-quarters of an hour at a time.

"In order to practise three hours a day, properly, at least four practice periods must be made, with rests between, such rests being devoted, not to doing nothing, but to a transference of energy into some other kind of activity—reading the best literature, for example; not necessarily or even desirably on musical subjects, but something that stimulates the imagination in another field.

"As to material, I think the violin student should accustom himself to practising purely technical exercises without notes. Scales and arpeggios should never be played from note and scale-books should only be allowed as books of reference. Quite as important as scales are broken chords. On the violin chords cannot, of course, be played solidly, as on the piano. They should, however, be studied as arpeggios, both technically and harmonically. Their great value is in developing an innate musical sense, in establishing an idea of tonality and harmony that becomes so deeply rooted that every other key is as natural to the player as the key of C Major."

Following the animated discussion and volleys of questions fired at Mr. Mannes, another violinist and pedagogue, Alexander Bloch, analyzed the matter from a different angle. Excerpts from Mr. Bloch's address follow:

Relaxation for Violinists

"The principle of relaxation, as far as violinists are concerned, seems to be pretty hazily understood. Pianists and singers have long ago adopted it as an axiom, but many violinists either fail to realize scientifically the manner of its application or else dodge the issue entirely. The constrained position in which the violin is held and the physical strength required in playing it may to some extent account for the general lack of understanding of the subject. As strong fingers and considerable pressure on the strings are necessary for a clear technique, confusion arises from the contradictory instructions to exert this pressure and at the same time relax. The pupil says with some show of truth, 'If I

press firmly I can't relax, and if I relax I can't exert pressure.'

"Nevertheless, as a matter of fact, he must do both—for if in pressing the strings all the hand and arm muscles are allowed to tighten the shifts in position will be jerky and uncertain; and likewise, if making a crescendo the bow arm becomes tense, the tone will sound rough, forced and disagreeable. So we see that muscular effort and relaxation are both necessary factors and must be present at the same time. The only way this is possible is by confining the tension to the particular set of muscles required in the effort, keeping all others supple and relaxed.

Stage Fright

"The difficulty of applying this theory lies in the innate tendency of correlated muscles to tighten sympathetically. For example, if the left hand executes a difficult passage, the natural tendency is for the bow arm to become cramped. This involuntary tightening of the muscles is one of the most familiar symptoms of stage fright. In cases of extreme uncontrolled nervousness the entire body (often including the brain) is literally paralyzed by fright.

"The question is, how can this sympathetic tightening of those muscles not required be counteracted and controlled? Only in one way. By a mental process the muscles must be taught to obey the brain. This may seem a fanciful theory, but a few simple experiments will demonstrate its entire feasibility. For example, if we press the thumb and middle finger firmly together, thus we can at the will of the brain either confine the tension to a very small radius or allow the entire hand and arm to become rigid, the difference in muscular action being entirely a question of mental control. Or again, let us try the simple child's game of patting the head and rubbing the chest at the same time. The natural impulse is to either pat or rub both head and chest. Only when the brain clearly conceives what is required can the two dissimilar motions be executed simultaneously.

"These experiments, simple as they are, suffice to demonstrate the entire feasibility of confining the tension to a particular set of muscles."

Dr. Muckey's Three Tests

Dr. Floyd S. Muckey, the distinguished New York specialist, made a physiological analysis of relaxation in voice production at the conference Tuesday morning. It is not possible to reproduce Dr. Muckey's address in its entirety, but one part of his paper is of general interest to vocal teachers:

"There are three tests by means of which any student may tell whether he is getting the desired relaxation of interfering muscles or not," said Dr. Muckey.

"First, roughness or harshness of tone, quality which shows false cord interferences. This means a diminution of volume, deterioration of quality, and faulty intonation.

"Second, effort in the production of any necessary pitch, or the presence of so-called 'registers' shows interference with the pitch mechanism. This causes faulty intonation, small pitch range and final impairment of the mechanism itself.

"Third, if closing the nostrils with the thumb and finger does not decidedly change both volume and quality there is interference with the resonance mechanism. This diminishes volume at least one half, as shown by actual records, and very greatly deteriorates the quality.

"These tests may be made by anyone and they place the responsibility precisely where it belongs, viz., upon the student himself. If he is not getting the necessary relaxation as shown by the above-named tests, then he has a right to demand of his teacher the removal of the interfering contractions as a fair return for the time and money spent in doing this.

[Continued on page 5]



On Left: Frank Wright, Organist, President of the New York State Music Teachers' Association. Right: Ex-President Frederick Schlieder

AMERICANISM IS KEYNOTE OF N. Y. TEACHERS' SESSIONS

[Continued from page 4]

"The public pays its money upon the assumption that it is entitled to hear the best that the speaker and singer is capable of producing. The function of the voice teacher is to remove the interfering contractions which prevent the full use of these capabilities. This cannot all be done at once, but there should be constant progress in this direction until the desired end is reached.

"The final result is the ability to produce any pitch, volume or quality essential to the proper interpretation of any passages in opera or the drama without effort on the part of the performer or injury to the voice mechanism."

Mental Attitude the Key

The mental or rather spiritual side of relaxation was dwelt upon by Florence Fleming Noyes.

"Mental attitude is the key to bodily condition, as bodily condition is the reflex of mental attitude," began the speaker. "Wrong mental attitude in technique is the cause of cerebral tension or rigidity, and right mental attitude in technique is the cure for cerebral tension or rigidity.

"It is not cerebral tension or the voluntary action of the muscles through the will that we wish to cultivate through technique, but it is sympathetic tension, or the involuntary action of the muscles through the correct use of the imagination. This scientific result is what I term sentience. Sentience is the physical basis of the sensibilities. It is the purpose of art. The scientific use of the imagination, then, is invaluable in technique, as it is through the subjective imagination that cerebral tension or rigidity is driven out by sympathetic tension or sentience. We wish to cultivate the feeling capacity, and the sympathetic nerve is the vehicle for this capacity. Scientific technique balances the feeling and thinking capacities, and this balance is what we term co-ordination. When we are moved the sympathetic nerve renders the muscles involuntary, whereas the cerebral nerve is the vehicle for the thinking capacity. Through that we move voluntarily—obedient to the will. Perfect relaxation, poise, balance, is the result of this process.

"The vital question to the musician is then how to make the body a sentient medium. I speak of the whole body, because I cannot think of the body in parts. One cannot successfully work with the body in pieces. For instance, if one extremity is tense the others will become so through reflex action. If your ankles are stiff, there will be tension in your wrists or throat, because there is sympathetic connection between your extremities. If the elbows are not relaxed, it is very possible that your knees are stiff, for your knees and elbows are also connected sympathetically through reflex action. No part of the body can work as an independent unit. All parts must be obedient to the center.

"What we want, then, is a technique which removes cerebral obstruction and interference. If the use of technique is solely for the purpose of removing something it becomes a process of elimination merely.

"Theoretically we understand this, but do we really bear it out in practice?"

The Voice Conference

Following the general conference a voice conference was held at 11.30 a. m. on Tuesday in the Red Room of the Hotel Majestic.

In the absence of George Chadwick Stock of New Haven, Conn., who was scheduled to talk on "Voice Culture in the High Schools," his paper was read by Walter L. Bogert, and formed the most important subject of the vocal conference.

Particularly did Mr. Stock dwell on the necessity of voice cultivation for the average person in his paper. In the introduction he traced the importance which the ancient philosophers laid on voice cultivation, showing how Plato and Aristotle had recognized the necessity of vocal training. He then went on to say that State control should be adopted in all matters pertaining to the welfare of the individual, and with this he stressed the value and need of training the voices of children in the public schools.

Urging the widespread adoption of voice culture as a grammar school subject, he showed how the young child is most fitted to receive the training. "Most

persons," said Mr. Stock, "start their training after the voice has lost its pristine freshness. In youth the possibility of rapid development and bodily powers is at a maximum. The body and mind are possessed of freshness and vigor."

The potency of the voice as an intermediary in social life was next discussed. Mr. Stock pointed out the constant influence which the voice has in the affairs of men. "It will be one of the most potent agents in raising the world to a higher life," he said. At present, Mr. Stock pointed out, the importance of the voice was not understood, as adults thought of it only as a convenience and, therefore, there was a great number of public school speakers, students, etc., lacking fine voice quality. Only singers as a class, he said, had the fine enunciation, modulation and necessary beauty of tone, and this because of the vocal training to which every person was entitled in the public schools.

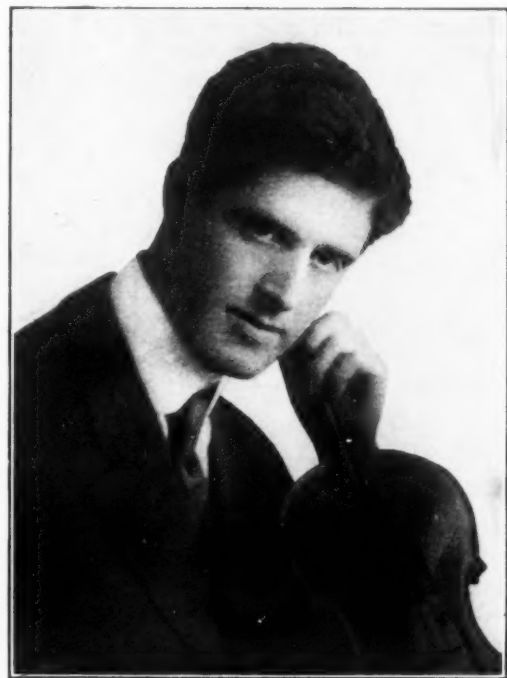
Vocal psychology was another point brought up in Mr. Stock's paper. The relation between the voice and success in various commercial occupations was shown, and the unique possibilities of the voice in business success was emphasized.

In closing, Mr. Stock spoke of the best time for training the voices of girls and boys, and of the vital necessity of standardizing the vocal training in the public schools.

After the reading of the speech discussion followed, led by Mr. Bogert. Among the subjects brought up was the necessity of training of the elocutionist in the same manner as the singer, and how singing would help the reader in his work. The conference also placed themselves against the strong line of distinction customarily made between the science and the psychologic and spiritual side of singing, and for this reason agreed that standardization became more and more a vital thing.

Dr. Muckey, who was also present, gave an impromptu talk on the necessity of standardization, particularly in the matter of terms. Dr. Muckey told of a series of conferences being held, in which authorities on various branches of vocal art were trying to evolve a standard of terms. These men were attempting to define the terms to be applied, so that all teachers might recognize them in common. To understand each other, teachers must have a common language which, he said, should be founded on words determined by the constitution of sound.

Mr. Bogert read letters of regret from the speakers who could not be present. Hollis Dann of the Department of Music of Cornell University was mentioned on the program as a speaker. His topic was to be "Singing in the Public Schools and Its Relation to the Vocal Teacher." Mr. Dann, however, was unable to be present.



Alexander Bloch, Violinist, Who Addressed the Teachers

About thirty delegates were present, among them being Mme. Amy Ray-Sewards, Mrs. N. Barabareux of Chicago, T. Austin-Ball, Montclair, N. J.; Louis J. Bangert of Buffalo, Clara Kalischer, Mrs. Henry Smock-Boice and Mr. and Mrs. F. H. Haywood, all of New York City; G. D. Richards, organist of St. James, and Miss A. E. O'Byrne, San Diego, Cal.

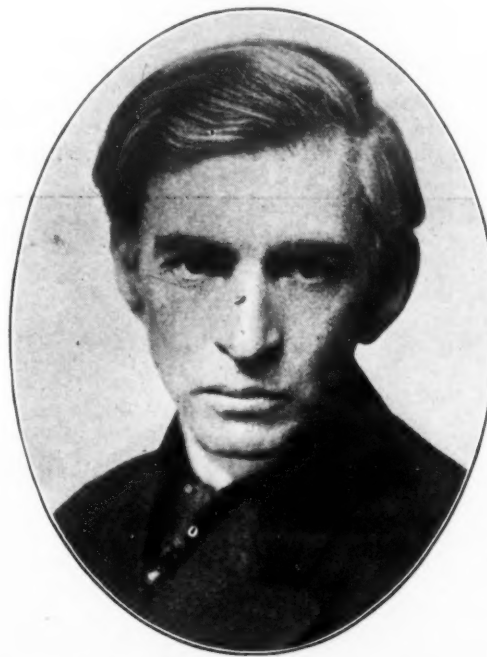
The Piano Conference

Especially enthusiastic was the piano conference held after the general conference on Tuesday morning. Over a hundred delegates attended the conference.

The speaker of the meeting was Florence Lawrence, president of the Breithaupt Association of America. Miss Lawrence's subject was "Technical Readjustment Made Necessary by Relaxation," and the speaker gave a potent discussion.

An impromptu speech was made by Wesley Wyman, who told of the possibilities of confusion arising in the uses of the words "control" and "strength" in relation to playing. He pointed out that often the teacher confused the words, and what was really meant by strength was control in playing.

Another speaker was Edwina Behre. The essentials of pedaling were emphasized in her talk. She discussed par-



David Mannes, Violinist and Pedagogue, a Prominent Speaker on Tuesday Morning

ticularly the value of discrimination in the use of pedaling, and the effect of nicety in this work. She also told of the need for relaxation in this as in other parts of artistic work.

Discussion followed on the subject, and so great was the interest shown at the meeting that at its adjournment it was voted to have a continuation of the subject the following day. The piano conference was therefore continued on Wednesday at 10.30.

Prominent teachers were present. Among them were Mr. and Mrs. A. K. Virgil, Eleanor Spencer, Mrs. Agnes Shepherd, Gustav Becker, Perley Jarvis, Mrs. King-Rogers and Miss Gordon from Toronto, Ella Cummins, Bronxville, N. Y.; W. J. Baltzell, editor of the *Musicalian*, Boston, and Jennie Wickes of New Hamburg, N. Y.

The afternoon session of the first day's convention began with a recital of American folk music given by Loraine Wyman and Howard Brockway. Although they have given similar recitals before, the programs of these two artists never fail to arouse the greatest interest, and the unique "Lonesome Tunes," which they collected on their trip in the Kentucky mountains occasioned as much enthusiasm as ever.

The program was made up of four groups; three were of Kentucky Ballads and a fourth group of old French songs. Of the Kentucky Ballads among the most charming were "The Sweetheart in the Army," "Bedtime Song," "Sourwood Mountain." The others were "The Nightingale," "Nottiman Town," "Billie Boy," "Frog Went a-Courting," "Old Maid's Song," "The Ground Hog" and "The Little Mohee." The French songs were "La Fille d'Ermite," "Le Jardinier Indifferent" and "Le Cycle du Vin."

Preceding the recital both Mr. Brockway and Miss Wyman spoke of the interesting trip through the twelve counties of Kentucky collecting the songs. Miss Wyman also gave some numbers on the "Dulcimore," a native instrument of Kentucky, and sang some songs in the customary native fashion.

Hear Gifted Young Pianist

One of the musical surprises of the convention came on Tuesday afternoon, when Chairman Bogert introduced Matilda Locus, a thirteen-year-old lass, who played the "Rigoletto" paraphrase, a MacDowell Preludium and a waltz of her own invention with astonishing ease, intelligence and feeling. The girl is American-born of Russian parentage and for several years has been under the tutelage of Julian Pascal, Cuban pianist, formerly of New York and now in Los Angeles. Little Miss Locus will remain in New York to study with Sigmund Stojowski, and it is not rash in

this instance to predict that she will be heard from within a few years.

Rix Raps "Exclusion"

The conference on public school music, which followed the impromptu recital, resolved itself into a general discussion of credits. Dr. Frank A. Rix, director of music in the public schools of New York City, expressed the conviction that music was as important as any major study in the curriculum, explained the scope of the work in his schools, the educational qualifications demanded of music teachers.

Inez Field Damon, supervisor of music in Schenectady, N. Y., whose progressive views are familiar to readers of *MUSICAL AMERICA*, spoke along the same lines. Miss Damon's address will be reported next week.

A. K. Virgil tendered a reception to the visitors on Monday evening in the Hotel Majestic. Manuel Garcia Macias, a gifted pianist, of Colima, Mexico, associated with the Mexican Consulate in New York, was a soloist at the reception.

The final event of the first day was the concert featuring Mary Jordan, accompanied by Harry Burleigh; Tom Dobson, baritone, and the Tollefsen Trio, which will be reviewed next week.

Death of Violinist Attributed to Rush for Crowded Brooklyn Car

According to information received by his family, the death of Mark N. Isaacson, the aged Brooklyn violinist, was caused, it is stated, by the violence with which a strange man pushed him in a rush for a crowded car. Mr. Isaacson was injured on May 31 at the Flatbush Avenue station of the Long Island Railroad and died not long after. He had previously been suffering from illness and was in a somewhat enfeebled condition when the accident occurred.

Portland (Ore.) Oratorio Society in Worthy Concert

PORTLAND, ORE., June 16.—The Portland Oratorio Society, Joseph A. Finely, director, gave a splendid concert at the Lincoln High School auditorium last Monday night. The program was of interest and the applause after each number was spontaneous. Solos were given by Mrs. Jane Burns Albert, soprano; Inez Chambers, violinist; Clare M. Godfrey, tenor, and Gordon Soule, pianist. Mrs. Ethel Meade was the able accompanist. A. B.

New Choral Society Heard at Columbia with Goldman's Band

Under the leadership of Louis Koemerich, the New Choral Society appeared with Edwin Franko Goldman's New York Military Band at the seventh summer concert on the Columbia University campus on June 24. The band opened with "The Star-Spangled Banner" and Louis Ganne's "Marche Lorraine," while the singers added the old Netherlands "Hymn of Thanksgiving," "Lift Thine Eyes" and "Thanks Be to God" from "Elijah," and the "Hallelujah Chorus" from "The Messiah."

Noted French Band, with Muratore, Wins New Laurels

The Musique Militaire Française, directed by Gabriel Pares and assisted by Lucien Muratore, the French tenor, gave a concert at the Lexington Opera House on June 24 for the benefit of the "Anciens Elèves du Conservatoire Nationale" of Paris, and for army and navy relief. The overture from Lalo's "Le Roi d'Ys," Saint-Saëns's Trio for piano, violin and cello, excerpts from Gounod's "Philemon et Baucis," and numbers by Pierné, Messager and Debussy were played by the band, with Georges True at the piano and M. Debrulle as violin soloist. Mr. Muratore gave his celebrated interpretation of "La Marseillaise," Lalo's "Aubade," from "Le Roi d'Ys," and Leva's "Enlèvement." The audience was large and exceedingly demonstrative of its appreciation.

Greensburg, Pa., Hears Gordon Balch Nevin in Organ Recital

Gordon Balch Nevin, the young American organist and composer, is now organist and choirmaster at the First Presbyterian Church, Greensburg, Pa. He gave a recital there on June 16, assisted by Vera Kaighn, soprano, and Will A. Rhodes, tenor, featuring on his program American works by Rogers, Stoughton, Kinder, Cottenet, Ferrata and two of his own compositions.

Passing of Richard Arnold After Long Career Rich in Service of America's Musical Development

Noted Violinist and Vice-President of New York Philharmonic Dies at Age of Seventy-three—Was Known in Childhood as "the Little Paganini—a Well-Loved Figure in Our Musical World—Activities as a Violinist, Teacher and Conductor—Cherished High Ideals

By A. WALTER KRAMER

ONE by one, the older men in America's musical life pass into the great beyond, leaving behind the memory of what they have accomplished and the principles for which they stood and fought.

In some cases there is the feeling of an irreplaceable loss to the community in which they lived. Such is the case of Richard Arnold, the noted violinist and teacher, former concertmaster of the New York Philharmonic Society and up to the time of his death its vice-president. He was one of those men who in the early days labored to lay the foundation of this country's musical culture. And to the end, although he retired from active, that is, performing, musical life in 1909, he was always closely associated with New York City's musical life.

He was an American in the true sense. Born in Eilenburg in Germany, he came to this country as a boy of seven and after study in America went abroad to the Leipzig Conservatory, from which he graduated with honors.

His parents first went to Columbus, O., but shortly after moved to Memphis, Tenn., where they settled, and in that Southern city Richard Arnold spent his boyhood days. There at the age of eleven he led the theater orchestra! He was a violin prodigy and was known as "the little Paganini," appearing in public in many concerts, among them a concert of the New Music Society in Buffalo in 1855, where Master Arnold, at the age of ten, played a Rode Concerto. In Leipzig he met Marie Heynau, who was studying piano at the conservatory, and who later became his wife. She survives him, with his son, Felix Arnold.

Devoted Himself to Philharmonic

In 1868 he joined the Theodore Thomas Orchestra when that famous conductor was giving his summer-night concerts at Terrace Garden. At one time he was a violinist both in the Symphony Society under Dr. Leopold Damrosch and in the New York Philharmonic Society. He resigned from the former and decided to devote himself entirely to the Philharmonic. What that devotion was only those who knew Richard Arnold can appreciate! There was nothing that he was not eager to do to aid New York's oldest orchestra; for twenty-four years he was its concertmaster, and was a member of its board of directors before becoming its vice-president. Patrons of the Philharmonic knew him and loved him well and on that memorable evening when Wassily Safonoff gave his final performance as conductor of the orchestra, Andrew Carnegie, then the Phil-

harmonic's president, presented Richard Arnold, who was then retiring from the concertmastership, with a silver loving cup and an autograph album containing the signatures of the Philharmonic mem-



The Late Richard Arnold, Noted Violinist and Vice-President of the New Philharmonic Society

bers and his numerous friends and admirers. And a demonstration of vociferous applause was given him, an earnest of the high regard in which he was held. That was his retirement from active professional life, but in the nine years following he remained an indefatigable worker in the interests of the Philharmonic and was always to be seen in his seat with Mrs. Arnold at the orchestra's concerts in Carnegie Hall.

Made Long Tour in '78

He toured as far as British Columbia in 1878 on his return from Paris, with his famous Sextet Club, composed of string quintet and flute, all members of the Philharmonic. First at Steinway Hall, and then at Chickering Hall, he gave his chamber music concerts in New York, bringing out many new works. In Europe he was soloist with various orchestras and in America played the Spohr "Gesangsscene" Concerto, the Bach Double Concerto and the Beethoven Concerto as soloist with the Philharmonic. With that orchestra he did the solo violin parts then considered almost impossible to perform in the Richard

Strauss symphonic poems, "Heldenleben," "Zarathustra," etc., and Rimsky's "Scheherazade," the last-named at the time an unknown work in America.

He was one of the most lovable of men and his friendship with his fellow-musicians was one of his most treasured possessions. For many years he used to go to Europe each summer, visiting his friend Ysaye. Together they used to go on long fishing trips, forget their music temporarily and in the company of their faithful pipes enjoy the vacation months. Many times I have heard Richard Arnold tell about this and always with the greatest delight. Edouard Colonne, the famous French conductor, and Safonoff were his friends, and Josef Stransky, the Philharmonic's present conductor, prized his friendship highly. During his last illness Mr. Stransky was a constant visitor at the Lenox Hill Hospital, where Mr. Arnold died.

As a Teacher

I had the privilege of knowing him for many years, for he and his wife were among my parents' most cherished friends. And as a teacher I also had the honor of a close personal acquaintance, for in 1909 and 1910 I studied the violin under his guidance. He was a sincere and patient teacher, a master of his art and from him I learned those things which only a master can impart. The Viotti Concerto in G Major, the Wieniawski D Minor Concerto, the two Camillo Sivori Romances, the Bach Air on the G String—these were some of the works that I studied with him and gained that invaluable understanding of detail, of classic appreciation, which I can never forget. He was austere, but kindly, dignified and unassuming—the true artist who never descended from the exalted plane of his profession. He had many pupils and always gave them of his best, insisting on serious study on their part.

Among his activities he also included the conductorship of the orchestra of the Arion Society for a period of fifteen years, where he developed an amateur orchestra of considerable ability. He was a member of the Lotos Club, "The Bohemians," the Liederkrantz (he was a member of the Music Committee), the Tonkuenstler Society (of which he was president), the Arion Society (honorary membership) and one of the oldest members of the New York branch of the Musical Union.

Richard Arnold died on Friday morning, June 21, at 4.30 a. m., at the Lenox Hill Hospital, New York, after a brief illness. He was seventy-three years old and had brought his notable career to a splendid close. It was a career of usefulness, a career of sincere artistic endeavor and its place in the musical development of America is an important one. Dignity and freedom from all that was sensational, a reservedness that frequently deprived him of publicity that he richly deserved, were conspicuous in his makeup. In the autumn of 1912 I succeeded in persuading him to tell me about his career, which I wrote down and published in an interview with him in MUSICAL AMERICA. It was one of the few interviews granted by him in a score of years. He loved his family, his art, his friends; for these he worked to the very last. And I think that such a wholesouled musician, will not be forgotten, for he left on all who came in contact with him the lasting impression of a musical spirit, whose devotion to high ideals in his art and in his social intercourse was his very life.

The Funeral Services

The final honors were paid on Monday afternoon at one o'clock, when services were held in the Lenox Avenue Unitarian Church. There gathered some 500 friends of the departed violinist to honor him. Shortly after one o'clock, the church being filled to capacity, the honorary pallbearers made their way down the center aisle of the church; they were Josef Stransky, Max Kramer, William A. Forster, Dr. Emanuel Baruch, Dr. Ulrich Schoedler, Leopold Kassander, Sigmund Herzog, Henry C. Junge, Hugo Ritterbusch, August Roebbelen, Dr. Ludwig Weiss. The coffin was carried in, and the family, Mrs. Richard Arnold and Mr. and Mrs. Felix Arnold, followed. William H. Humiston, program annotator and assistant conductor of the New York Philharmonic Orchestra, presided at the organ, playing two Bach chorales during the procession.

In the front of the church were seated forty members of the New York Philharmonic Orchestra and their conductor, Josef Stransky. Mr. Stransky led them in the Marcia Funebre of the Beethoven Symphony "Eroica." Nothing could have been more wisely chosen than this tremendous elegy. The universality of Beethoven's utterance, the superb faith of his

inspiration, the massive encompassing of human emotion—these stood out more prominently than ever on this occasion. Many times has Mr. Stransky conducted this music and always with his complete orchestra, but I have never heard him sound its depths more poignantly nor scale its heights of grandeur more tellingly than he did this time with but half his players. And it had an unmistakable significance, for Richard Arnold had played it countless times under all the Philharmonic's conductors, from Seidl to Mahler. The noble, heroic quality of the man and this music seemed to meet in the minds and hearts of all who knew him. And as his friend, Josef Stransky gave it a deep subjective feeling that was touching.

The Rev. Dr. Merle St. Croix Wright, pastor of the church, read some appropriate verses. Then Dr. Emanuel Baruch, the prominent New York physician and a lifelong friend of the Arnold family, paid a glowing tribute to the achievement of Richard Arnold, the artist and the man. He spoke of the appropriateness of the "Eroica" threnody, of the heroism of the artist in his career. With great simplicity and directness, he narrated some of the salient events in his life, told of his unflinching sincerity, his truthfulness in his art and his loyalty to all with whom he came in contact.

Then Handel's Largo was beautifully played by the orchestra under Mr. Stransky, with W. F. Krafft playing the solo. Prayer was offered by Dr. Wright. While Mr. Humiston played the funeral music from Weber's "Euryanthe" on the organ the coffin was carried out, preceded by the honorary pallbearers. The altar was covered with masses of flowers and floral pieces, sent by the societies to which the violinist belonged and his many friends. The funeral procession moved in automobiles to Kensico Cemetery, where interment was made.

Among those prominent in musical circles who attended the funeral services in addition to those mentioned, were M. H. Hanson, Arnold Volpe, Edmund Severn, Charlotte Lund, Albert von Doenhoff, Carl Binhak, Gustave Becker, Michel Bernstein, Leopold Winkler, Paul Freisinger, L. Manoly, August Kalkhoff and many others. In the church were to be seen many veteran members of the Philharmonic, musicians now retired from the orchestra, who had played with Richard Arnold in the orchestra for many years and who were young men with him. And a number of his pupils were present, too, and here and there a member of the Arion Orchestra, men who had learned under his baton the art of orchestral playing which he knew so well. One and all gathered on this afternoon to reflect on the beautiful spirit of the Richard Arnold they knew and loved and to mourn his passing.

SPIERING ALSO MUSIC EDITOR

Half of Fischer's New Violin Arrangements Supervised by Him

A leaflet published by Carl Fischer of New York announces one-half of the musical publishing firm's new violin arrangements editorially supervised by Professor Auer and the other half by Theodore Spiering.

During the last season many Spiering pupils came into prominence in the country's musical field. Throughout the United States André Polah attracted widespread interest, appearing with John McCormack. Edith Rubel of the Rubel Trio has also become a highly appreciated artist by lovers of chamber music. And Margaret Sittig has markedly developed her unusual talent under Mr. Spiering's guidance and instruction. Well known also is last season's successful Canadian tour of Mary Gailey, who scored triumphs in Montreal, Halifax, Toronto and other cities. The men in the training camps are especially appreciative of the frequent musical offerings by Ruth Kemfer and Katherine Cavalli. Also the successes of two other Spiering pupils, the Swedish-American violinist, Nicoline Zedeler, and the young Boston violinist, Kemp Stillings, should not be forgotten.

Owing to the war Mr. Spiering has been compelled to dispense with the cooperation of his assistant, Herbert Dittler, who has enlisted in the Aviation Corps of the Army.

William Butler Davis of Middletown, Conn., was awarded the honorary degree of Bachelor of Music by Trinity College, at the commencement exercises which were held on June 17 in Hartford, Conn.

Mischa Elman will appear at the Auditorium in Ocean Grove, N. J., Saturday evening, Aug. 10.

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Dear MUSICAL AMERICA:

The deeper we get into the war, the more astounding are the revelations that are being made with regard to the growing conviction that Germany deliberately planned, for nearly half a century, the conquest of the world. Long ago the Teuton powers, and even Emperor William himself, abandoned the ridiculous plea that Germany had been "attacked." To-day the German Emperor is out in a public address, in which he states that there are two great ideas to-day of civilization, that of the Teuton and that of the Anglo-Saxon, and that he believes that the world will go on better if the Teuton idea of "Kultur" establishes itself as a survival of the fittest.

If I were to tell you that so thorough-going has been the organization to Teutonize the world that it has even permeated the school books the children study in the schools of Illinois, Wisconsin and other States where the Germans have been powerful you would say, "Scarcely possible," or perhaps you would say, "I don't believe it." And yet, if you will take Ambassador Gerard's last book, "Face to Face with Kaiserism," you will find extracts from the books in use in the public schools in Chicago and other cities in Illinois, where everything German is held up to the admiration of the pupils, while even American history is deliberately miswritten and misrepresented. It seems almost impossible to credit such things, but there they are.

Furthermore, if anybody had told you even a few years ago, even since the war began, that the Germans had been using their social organizations, and particularly the German-American singing societies, for political purposes, and that many of these societies were hotbeds of sedition, mediums not alone for propaganda, but for some of the outrages that have been committed, he would have been laughed at and perhaps denounced as a sensationalist, as a troublemaker, as your Editor was when he first threw the limelight on Berlin and began to expose conditions that existed there.

Several years ago, you know, the pastor of the American church in Berlin endeavored to arouse public opinion with regard to the frightful condition of many of the girl music students there, but his book lay unconsidered on the shelves of Dodd, Mead & Co., one of the most prominent and reputable book publishers we have.

Some of our leading artists tried to rouse the press. It barely made a sensation, lasting until the next edition was out, so saturated are we with sensation.

It was not until the matter began to be taken up from the public platform by your Editor that people sat up and took notice. And it was not until your Editor had stood his ground and supported his case, so that there could be no question as to the facts, that the public really began to think there might be something in it, after all, and that the various German cities, notably Berlin, were not the abodes of sweetness and light that had been insisted upon.

As the evidence increases, it is becoming more and more clear that many of the German musicians and the German musical societies, even some of the German artists, instead of being, by reason

of their art, the ones who would not take any interest in dirty business, they were positively the ones who were steeped in it.

However, we must always remember that there were hundreds of thousands of Germans, dead and living, who came to this country as a protest against Prussian militarism, who had no use for "Schrecklichkeit," indeed, many of them had a price on their heads and managed only to escape with their lives. These were the men who did much to build up music and the musical industries in this country. Indeed, they were a mighty force in building up the industries and business of the country. They made splendid American citizens from the start, and every care should be taken, every effort made, to absolutely distinguish these patriots, because that is what they are, from the Huns, whether the Huns are here or on the other side of the ocean.

* * *

If you want to know what an utter faker Kaiser Wilhelm—or rather "the All Highest," as they call him—is, let me remind you of an incident that occurred at the great benefit at the Academy of Music, when a certain Mr. Marshall, who had won a wonderful gold cup over on the other side at the Kiel races, I believe, offered the same to be auctioned off, as he did not care to keep it because his oldest son, an aviator, had lost his life in France. The gold cup, you know, was auctioned amid scenes of great excitement, and the price ran up to \$22,500, all of which was to go to the Red Cross. But there was a condition attached to this gold cup, namely, that it should be broken up and the gold turned into money, also for the Red Cross.

Now the highest bid for the cup was by Tom McCarthy, a big, whole-souled Irishman and also U. S. Marshal. But, alas, when Big Tom came to break up that cup he found it was only pewter, with a thin covering of gilt. Base metal! Metal just as base as all the statements that the "All Highest" has been making from time to time to his deluded people.

New Yorkers, of course, and those who live in the principal cities, know the story through the press. But a good many of your readers have not heard of it, so it may not be amiss to tell it as an argument that they can use when they meet some good, honest, German musician who is infatuated with the majesty of "the All Highest" and would not believe for a moment that the Emperor of Germany could do such a thing as offer a cup of base metal, thinly gilded, as his particular prize in a yacht race.

* * *

For over a generation Louis C. Elson has been one of the foremost musical critics in Boston and New England. For many, many years he has been connected with the *Boston Advertiser*. At a recent dinner given by the prominent vocal teachers in the Hub he stated that he had been inducted into musical criticism, over a generation ago, by your Editor. Into his work as a critic Mr. Elson injected the good humor and fairness of a particularly genial, gracious personality. Thus his work was always constructive, though it never shone with the brilliance of that of some of his confrères, who conceived that a snippy-snappy style atoned for lapses in the way of the truth and of that consideration for the efforts of artists to which they should always be entitled.

Besides his critical work, Mr. Elson has written a number of works on music, particularly on the history of music, which are considered standard, though some of his statements with regard to the wonderful part New England played in the development of our musical life have been questioned as being a little too strong for those who know that the Puritans, and the Pilgrims before them, just hated music in any shape, way or form.

To this introduction of Mr. Elson, let me add that in the issue of the *Advertiser* of June 12, he takes up what I said about the Boston Symphony, and quotes my opinion to the effect that it should appeal to one's common sense as ridiculous for us to take the position that with 110,000,000 of people, containing thousands and thousands of competent, experienced musicians of all nationalities, when the conductorship of an important organization like that of the Boston Symphony becomes vacant, all we can do is promptly to think only of such foreign musicians of eminence who might be induced to come over by the tempting bait of a big salary, and so take it for granted that among the vast mass of our population there is not a blessed one who could fill the bill and do the job.

Then Mr. Elson quotes my charge that

the Boston Symphony, supposedly an American organization of players, was, in fact, a very nest of Huns and Hun propaganda, from the conductor down. Commenting on this, Mr. Elson states his personal preference as conductor of the Symphony to be Rachmaninoff, if he is attainable, on the ground that he is a very judicious choice for the conductorship.

Finally, however, Mr. Elson offers a way out in the present situation by asking could we not have a series of invited "guest" composers and make up a list with such names as Chadwick, Hadley, Parker, etc., allowing these temporary conductors to make up their own programs? Such a course, says Mr. Elson, would be a step in the right direction and would teach us how much has already been accomplished by the native conductor.

The only objection to "guest" conductors would be as to whether they could have a fair chance in the shape of adequate rehearsals. Anyway, I am glad to see so distinguished a writer and critic as Elson taking up the issue.

At present there can be no denial of the fact that the most un-American musical organization of distinction in the United States is the Boston Symphony, which, when one considers the claim that Boston has always made, and justly, of the great share it took in the historic period of the foundation of this country, is something which appeals to my sense of humor.

If the men who to-day have the destiny of the Boston Symphony in charge would make a drastic reorganization of that body, clean out the foreigners who have never become citizens and never wanted to, till they were forced to it, clean them out, root and branch, and give the orchestra, when reorganized, a representative American conductor—and they can do it if they want to—then they would not only make the Boston Symphony Orchestra representative of its name, but they would arouse the sentiment all over the country, that the hour has struck, as your Editor had long ago insisted, when we could declare our musical independence, in the sense that while we should acknowledge our debt to Europe, and heartily, at the same time he had gotten to a point where we could have a mind of our own in musical and artistic matters, and depend upon our own talent to stand up, and hold its own with the best that the Old World can produce.

* * *

Up to date I have not noticed that a single one of the critics of the daily papers has even mentioned an American, or a resident foreigner, for the post of conductor of the Boston Symphony. Pitts Sanborn of the *Globe* has gone into hysterics in his advocacy of Toscanini. Even the well-poised Max Smith of the *New York American* cannot see any further than our talented friend, Montoux. Musical ladies have written to the papers, suggesting Casals.

The trouble with all these good people is that they cannot realize that this country is no longer in its musical infancy. We have grown, we have learned something.

If we have not, then all the musicians, and all the music teachers, and all the artists, and the singers, and the players that have come over here from the other side, together with those who stayed here and taught us, have worked for nothing.

That conclusion is inevitable. If we are no further than we used to be, with all that has been done for us and with all that we have spent for music, then our case is hopeless.

It is precisely because it is not hopeless, and it is precisely because we Americans to-day, per cent of population compared with Europe's, are becoming the most musical people in the world, that I cannot repress a feeling of indignation when I find men who undertake to conduct the musical columns of great papers, grubbing along in the old, old rut, unable to see further than their noses. Which reminds me that just before the war started I read in a German paper that there was no such thing as musical criticism in this country. And yet I think I could name a number of our critics in New York, in Boston, in Chicago, with other writers for the press, whose work can compare favorably with anything that the best of the European writers produce, especially when we consider that our critics are expected to deliver the goods for the following morning's papers, whereas the foreign critics have far more time.

And can you wonder that prominent newspaper men in Europe have an utterly false, even ridiculous idea of our musical status, when we ourselves throw up our hands and proclaim to the world that there is not a single person among us who is fit to conduct such an orchestra as the Boston Symphony, some of

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 132



Arnold Volpe, Conductor of New York's Latest Open-Air Symphony Concerts at the City College Stadium

whose members are of the highest rank, but others are not as exalted, or as talented as a good many people think. But it has become a fashion to speak with awe of the Boston Symphony.

* * *

If you want to find an argument to support the contention that there is no surer means of arousing the enthusiasm of a great audience than by singing a folk-song as it should be sung, you can adduce the case of Lucien Muratore, the French tenor. Even after his first great successes in Chicago, he was known in the East only through certain press reports and some judicious advertising. Now, however, he has become a national character. No doubt some of the great reputation he has obtained is due to the splendid work he did in "Monna Vanna" and as *Romeo*, when Cleofonte Campanini gave his season at the Lexington. But it has been his singing before great masses of our people of the "Marseillaise" for the Liberty Loan and other charities, which has brought him tremendous popularity and given him a vogue for which, otherwise, he might have waited a few years more.

Years ago I remember advising a certain singer who was going South to take up some of the folk-songs. Said she:

"Everyone sings them."

"Yes," said I, "but not as *you* will sing them."

And it is precisely these old folk-songs that everybody has heard and everybody knows, over which people go crazy when they are sung as Muratore sings the "Marseillaise."

By the bye, it is whispered that the Metropolitan has secured Muratore for next season.

* * *

The National Sculpture Society, a very worthy, public-spirited body, has formulated plans to raise \$100,000 to show what can be done along the west side of Madison Square in the way of an Altar of the Nation, to be developed later into a Victory Monument. The plans have already been made. The society will undertake to finish the work and maintain it, without cost to the city.

According to accounts the idea is to have a central altar section for a perpetual flame during the war. The altar is to be flanked with figures of Liberty, Justice, Democracy, Industry, Art, the Army, the Navy, Science, Labor and other agencies that contribute to winning the war in heroic and colossal sizes. There will also be memorial tablets for those who have died for the country. A place is to be left for a colossal figure of Victory. Some forty statuary groups are proposed.

In all the reports of this very worthy movement not a single one even suggests that among the colossal figures representing the agencies that have contributed to winning the war is music. And yet music has been and will be one of the greatest forces.

Not long ago one of our statesmen said to me in Washington, when the question was discussed of limiting the activities of the musical industries and I protested:

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

"You can't," said he, "win the war with pianos."

"No," said I, "but we are winning it with music, and back of the music are the pianos and all the other musical instruments."

Why, it is only the other day that our marines went "over the top" singing "Yankee Doodle" as they charged the enemy. Did you know that old tune was first sung by the English and the Hessian troops, in derision of the ragged Continentals of Washington's army?

* * *

No doubt many of your readers are interested in the movements of Caruso, the world's greatest tenor. You may remember that I told you some time ago that he had not left New York with other singers who were engaged down in Buenos Aires, the reason being that the sailing of the ship which was to have carried them to South America had been postponed from time to time, owing to continued reports of the existence of submarines, which reports have since been verified.

Now comes the official announcement that Caruso will spend the summer in New York City, which is the first time in his career since he came here that he will not go to Europe or South America for his vacation period from the Metro-

politan. He will maintain headquarters at the Knickerbocker Hotel, where he lives when here, and will make trips around to his innumerable friends at the seashore and other resorts. He will appear at a few concerts, and the end of July will sing in the great auditorium at Ocean Grove, which holds over ten thousand and which, of course, will be crowded.

Caruso is going to find out what a delightful place New York is in the summer (though the New Yorkers try to flee from it—that is, all those who can afford to get away), especially as he has his good and intimate friend, Antonio Scotti, to rely upon as a guide and comforter. You know Scotti discovered long ago that New York was the place for him during the summer, with occasional week-end visits to the seashore and elsewhere, where he found a multitude of friends, including, of course, many charming ladies, who were only too delighted to worship at his shrine!

* * *

If you are disturbed, even at late hours in the night, or are awakened early in the morning by hearing all kinds of strange blasts and groans, do not be alarmed. It is not the police warning you of the imminence of an attack by Zeppelins. It is simply a number of musicians practising the alto horn and the saxophone, so that if they are drafted for military service they can conscientiously apply for a position in the band. They are at it all over New York, says

Your

MEPHISTO.

MURATORE NOW UNDER JUDSON MANAGEMENT

Distinguished French Tenor Arranges with Philadelphia Bureau for Future Concert Engagements

Concert Management Arthur Judson, Philadelphia, announces the exclusive management for concerts for the coming season of Lucien Muratore, the distinguished French tenor. He will be available from Oct. 1 to Nov. 10, 1918, and from March 15 to the end of the season. Mr. Muratore will have the assistance of a pianist and violinist at all of his concerts.

Mr. Muratore's operatic career in this country has been extraordinarily successful. He is now the premier tenor of the Chicago Opera Company. His concert performances have been such as to mark him as an artist of first rank in that exacting field.

Scholarships in Military Band Instruments Offered by Peabody School

In order to assist the various camps in the training of musicians for the bands, the Summer School of the Peabody Conservatory of Music, Baltimore, has established a limited number of free scholarships in wind instruments. These scholarships are to be awarded by the authorities of the nearby camps to such of their men already in uniform as may be able to profit by them. The Summer School will open July 8 and remain in session for six weeks, closing Aug. 17.

Workmen's Circle Orchestra in Concert

A concert by the Workmen's Circle Orchestra, under the direction of Ira Jacobs, was given Friday evening, June 21, at Clinton Hall, New York. The members are all people who are employed during the day and who meet once a week to play the best music. A large audience applauded the work of the orchestra enthusiastically. Next season the board of directors plans to have a class in musical theory, which will include harmony, counterpoint, composition and orchestration.

Albany Will Not Economize on Music, Despite War Conservation

ALBANY, N. Y., June 15.—Frank Walter, leader of Walter's Orchestra and president of the Albany Musical Union has been appointed by the Board of Con-

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tract and Supply to be municipal concert director, succeeding William T. Wendell. The city of Albany has appropriated \$2,500 for concerts in the public parks. Although there is conservation of all city expenditures, the plan of abolishing the concerts this summer found little favor.

W. A. H.

DINH GILLY IN SWITZERLAND

Thinks Austrians "As Bad as Germans"—Says They Are Starving

According to the Geneva correspondent of the New York Times, Dinh Gilly, formerly with the Metropolitan Opera Company, is now in Switzerland. Mr. Gilly's interpretations of leading baritone rôles have been missed by his admirers since the outbreak of the European war, when, it was stated, he was visiting his fiancée, Emmy Destinn, the Metropolitan soprano, at her castle there. His presence has also been given as the reason for the detention of Miss Destinn in Bohemia by the Teutonic authorities on suspicion of her loyalty to her own government. Mr. Gilly is an Algerian by birth, French by ancestry.

As reported by the journalist who spoke with Mr. Gilly, he seemed at first very reluctant to discuss his Austrian experiences, but finally admitted that, in his belief, Austria was starving; that at Christmas time 100 persons died daily in Vienna. Machine guns, Mr. Gilly said, were reported to be trained on all the large towns, ready to suppress expected revolts, and the condition of rich and poor was alike unspeakable in its depression and misery.

As to his personal opinion of the Austrians, Mr. Gilly is reported to have been somewhat caustic. "They are as bad as the Germans, except that they have a thin veneer of gentlemanliness," remarked the singer.

Niessen-Stone Will Sing for Soldiers During Vacation Period

Matja Niessen-Stone, after a successful season, has left for Long Island, where she will remain until July for rest and recreation. Between times she will visit some nearby camps to give concerts for the soldiers. She will not return to New York nor open her studio before Oct. 1. Early in the autumn Mme. Stone will be heard in a New York recital at Aeolian Hall.

Community "Sings" in Columbus, Ohio, Open Memorably

MUSICAL AMERICA has received the following telegram from Cecil Fanning, the baritone, who is directing the entertainment side of the Community War Service at Columbus, Ohio: "First community 'sing' this afternoon (June 24) in Memorial Hall was an overwhelming success. Four thousand soldiers and civilians were present. There were wild enthusiasm, good humor, laughter and tears. The War Camp Community Service, with myself as chairman of Music Committee, will hold 'sings' every two weeks in parks throughout summer."

"CECIL FANNING."

BOSTONIANS FLOCK TO THE 'POP OF POPS'

Jacchia Program Booms Sale of Thrift Stamps—Band of Heroes in Concert

Boston, June 23, 1918.

THE French Military Band of seventy-five players, Gabriel Parès, conductor, gave a concert on Wednesday night in that monster of a building, Mechanics' Hall. Though the personnel of the band was distinguished, patriotic, and the beneficiary the *foyer du soldat*, that excellent French organization which someone has called the "Y. M. C. A. and Knights of Columbus rolled into one," the Boston papers gave only meagre reports of the affair, some papers ignoring it altogether. It seems that the concert was a success.

Tonight there were a dozen policemen about the doors of Symphony Hall to handle the crowds that came to attend the "Pop of Pops." At eight o'clock it was no longer possible to cross the door-sill unless you could show a ticket, for himself boomed from somewhere inside "There's not even standing room, at all, at all!" It was a concert, a patriotic meet, and a bargain sale combined. Conductor Jacchia gave a full-fledged concert of popular numbers interspersed with national airs and the man at the box-office refunded the price of your ticket in thrift stamps. To make this refund possible, the conductor and all the players volunteered their services, and Major Higginson donated the use of the Hall. The public showed its patriotism and its love of a good bargain. An even more brilliant success is expected for the night of July fourth, when the orchestra will have the assistance of an excellent chorus of men's voices, under the direction of Stephen Townsend. This chorus made a fine impression at a pop concert earlier in the season. Mindful of the ban on the use of fireworks for the celebration of Independence Day, the Symphony management may well warn the public that it will be a popless day except for the Pops.

Roland Hayes's Success

At Ebenezer Baptist Church, in the old South End, there was a remarkably interesting demonstration on Thursday night. Roland Hayes, the popular negro tenor, sang before a large audience a group of songs which he has long since made his own. At the close of each song, a talking machine gave back that same song, a little lower in pitch and a little stronger in volume. Most satisfying of them all was the lovely spiritual "Swing Low, Sweet Chariot" (Burleigh arrangement), though the familiar song from "Pagliacci" showed the amazingly passionate timbre of the singer's upper voice and his mastery of this form of melodramatic music. He was assisted by Louisa V. Jones, an able violinist, and Laurence B. Brown, an accompanist who assisted admirably in those compositions with which he was familiar. The large audience was attentive, but too self-conscious to be enthusiastic. They demanded a few encores, but greeted with unusual applause a semi-humorous spiritual, "Rain," brought up from the Georgia bottoms by Harriet Turner of Boston. Mr. Hayes, suffering somewhat from the effects of a long and arduous concert season, nevertheless sang with good self-command. With an unusually good voice to build upon, he has learnt to sing effectively even under adverse conditions.

Herbert Smith, church and concert singer of established reputation hereabout, has been devoting all his energies to community singing among the sailors of the Northeastern Division and solo singing for patriotic rallies. To-day he sang both at Quincy and at Medford.

HENRY GIDEON.

Arranging Band Scores to Enable Troops and Others to "Sing Along"

WASHINGTON, D. C., June 26.—A committee of Washingtonians connected with the War Camp Community Service is working with the object in view of arranging band scores for about thirty-one of the most popular interdenominational hymns sung in this country, so

that they can be sung in the camps, cantonments and other gathering places with the aid of a band.

"Any band here can play the tunes," said the chairman of the committee, "but the instruments are so high in pitch that the majority of people who sing cannot follow them. These band scores which are being made now will remedy this." Local bands which play at such gatherings as the War Camp Community Service conducts will be furnished with scores for thirty-one old-time hymns.

A. T. M.

KAISER WANTS NEW ANTHEM

But So Far 3200 Efforts at Hymn Have Been Refused

According to an Amsterdam dispatch, dated June 22, from George Renwick to the New York Times, "all efforts to provide Germany with a new Kaiser hymn or national anthem have failed. Since the beginning of the war the wish has been constantly expressed that the music of 'Heil dir im Siegerkranz' (Hail to thee in the victor's crown) should be altered, as it is the same as the tune to which 'God Save the King' is sung, or else that an entirely new hymn should be substituted for it."

"Last September the Kaiser said: 'This great period in history ought to provide us with a new and ennobling national hymn.' A committee of prominent Germans was formed and invited contributions from poets and musicians."

"Up to now 3200 efforts have been submitted, but, alas, they have all been declined with thanks. Not one rose or fell to the desired level of the German national anthem. Meanwhile hundreds of poems and pieces of music have been submitted to the Kaiser himself. Some were inspired to send their productions to the War Office. Still no fit hymn was found among them, and poets and musicians are now asked to try again."

"One wonders why the Kaiser himself does not carry out the task. Not even the War Office would dare to say that his Majesty's effort did not reach the level."

Leo Ornstein's Plans for Next Season

Leo Ornstein will open his season on Nov. 1 as soloist with the Philadelphia Orchestra. On Nov. 6 he will give a recital for the Brooklyn Institute of Arts and Sciences, after which he will go West, filling six engagements at St. Louis and for the first time in many important cities, including Milwaukee. Jan. 6 will be the date of his return engagement at Detroit, under the Devoe management, and this will be followed by his first appearance at Pittsburgh, with the Pittsburgh Art Society.

Degree of Doctor of Music Bestowed Upon Will C. Macfarlane

Will C. Macfarlane, municipal organist of Portland, Me., has been awarded the degree of Doctor of Music by Bates College, Lewiston, Me.

Pierre Henrotte Under Jules Daiber's Management

Pierre Henrotte, Belgian violinist, for a number of years concertmaster with the Chicago Opera Company, will be under the management of Jules Daiber next season.

Sybil Conklin Returns from Pacific Coast

Sybil Conklin, the contralto, who has been in the United States the past year after successful operatic performances in Europe, has returned from a Western trip, which took her as far as the Pacific Coast. Miss Conklin expects to spend the summer in the country and will probably make another trip to the coast in the early fall.

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OUR FIGHTING FORCES NOW REALIZE MUSIC'S POWER, ASSERTS SONG LEADER H. S. SAMMOND

Attitude of Officers and Men Toward Music Training Work Has Undergone Radical Change—Former's Co-operation with the Army Song Leader Has Been Valuable Asset—Troops Quickly Won Over to Musical Cause—A New "German Requiem"

"THE SILENT, MOVING YANKEES."

That is what the Allies first called those lines of khaki-uniformed men marching determinedly toward the front.

But these Yanks are silent no more. Now they must be called the "Singing, Moving Yanks." And let the Teutons tremble as they hear the strains of song sung by thousands of men, approaching nearer their lines and growing louder and louder. For now these Yankees are most dangerous. They are on the war-path, and they are singing their favorite war song, "Sweet Army Beans."

To repeat, the army of the United States has become a singing army, and this, according to Herbert Staveland Sammond, the song leader of Forts Hamilton, Wadsworth and Tilden, is because the officers and men have learned to understand the great advantage of a singing army and to co-operate in the work of training the soldiers musically.

"At first," said Mr. Sammond, in discussing the music work in the army, "the officers and men were very skeptical in their attitude toward the music training work. The idea of music as an essential part of an army's training seemed incongruous. It was very soon, however, that the officers came to understand the benefits of the training. And at present the co-operation of the officers with the work of the army song leader has been one of the most pleasant parts of the work and has helped much in the success of song training in the army."

Converting the Troops

"As for the soldiers themselves, the same change has come over most of them. The first time they come to the lesson they look as you quizzically and wonder what the song training has to do with fighting in France. They're all skeptics about it, and some of them even seem greatly mystified about the work. But I always try to get them to smile at that first lesson, and to promote a spirit of friendliness and before the lesson is over they go out laughing and happy and eager to come again. After that the work is simplified. The men like the song practice and enjoy it as much as anything in their work. They like to stay at it and come as often as I need them. And some of them have told me that they'd like to go on at it for hours."

Apply It Practically

"And the men certainly make constant use of what they learn. They sing the songs all the time. On their hikes they are always singing as they march, in time with their step. There are a certain number of men to whom I give special training, something like a glee club. And these I instruct how to lead the songs when the men are on the march



Army Song Leader Herbert S. Sammond, with a Small Section of the Vast Army He Directs at Fort Wadsworth

and when I am not with them. The training of the leaders for the hikes is also amusing. I get them marching and stepping time—and then show them how to lead in time to the step. They all have to learn how to count their one, two, three, begin 'There's a Long, Long Trail a-Winding.'

"Another way in which the men display their enthusiasm for the singing is shown in the parodies which they write. They love to write new words to the songs they sing, and they love to add new phrases and ideas to the melodies. Of course, we never attempt anything unexpected in the songs, or anything too unusual. The men like the popular style

of songs with the usual pleasing melodic harmonies. It is, after all, only the serious musician who appreciates and relishes the unusual, bizzare turn in a song. These men enjoy best the simpler tunes. There is one song, however, they do like, of which the last line ends in the strain of the Chopin Funeral March. Much to the delight of the boys we have added more words to it concerning the possible end of the Kaiser at American hands and go through the entire first part of the Funeral March, as a requiem hymn to the Germans.

"I have also found the same eager spirit for learning the songs of the men and for forming a connection between the men in camp and their people at home, in the training of community singing which I have been doing in Brooklyn. Everyone is eager to learn the songs the men like at camp. And even the women, although some of the parodies are not the kind women would sing, always ask for the words, because they think their boys would like to have them. "I think that the interest of the men in the singing is shown particularly by one of the incidents at the camp. You know the war version of the 'Long, Long Trail.' The words of it go:

"There's a long, long trail a-winding,
Into No Man's Land in France,
Where the shot and shell are bursting,
But we must advance.
There'll be lots of drills and hiking,
Until our dreams all come true,
But we're going to show the Kaiser,
What the Yankee boys can do."

"I think the last line wasn't strong

enough for the boys. Because some of them came to me and said the last line of the song ought to be changed. It ought to be 'We're going to show the Kaiser what the Yankee boys will do'—and so that's the way we sing it now."

"Of course, I am very enthusiastic about the work, but there are times when I feel almost surfeit with the songs. But then I just go back to my organ at the Boyle Avenue Congregational Church in Brooklyn, where I am organist, and I play Bach for an afternoon, and that brings me back to my normal state again."

F. R. G.

"Music with Their Meals" for Italians at the Front

Finding that twenty-five out of every hundred Italian soldiers stopping at the rolling canteens of the American Red Cross along the Italian front are able to play some instrument, Lieutenant McKay, in charge, has ordered a number of mandolins and guitars. From volunteers he has organized an orchestra to entertain the 2000 to 2500 men who daily enjoy bread, jam, hot coffee, cigarettes at this one canteen. The personnel of the orchestra changes as the men come and go to the front. The phonograph which plays when the orchestra is not on duty has proved so popular that it will be loaded on a mule and sent to outlying batteries along the mountainous Italian front.

Lima (Ohio) Chamber of Commerce to Provide Summer Band Concerts

LIMA, OHIO, June 16.—The Chamber of Commerce of this city will arrange to provide funds for a series of band concerts during the summer to be given at Fawcett Park. The City Council is to be asked for assistance. A complimentary concert was given at the park on a recent Sunday by a picked band of some forty pieces, under the direction of Joseph DuPere. Its success was so marked that several public-spirited citizens have practically assured the summer series. It is possible also that the community singing movement will now receive another impetus. George Metheany of this city is a leader in these movements.

H. E. H.

Popular Artists Heard in Patriotic Song Service in Yonkers, N. Y.

A National Patriotic Song Service was given at St. Andrew's Memorial Church, Yonkers, N. Y., on the evening of June 16. The program opened with Dubois's Fantasia for harp and organ, played by Maud Morgan and Robert Huntington Terry. William Durieux, 'cellist, was heard in Grainger's "An Old English Carol." Edith Chapman-Gould scored in De Koven's "Recessional" and Gounod's "The Light from Heaven," and Miss Morgan gave an admirable performance of works by Thomas and Hasselmans. As a postlude, Bruno Huhn's "Festival March" was played by William S. Marsden.

138th Field Artillery Band Calls for Musicians

Harry S. Currie, bandmaster, 138th Field Artillery Band, has requested MUSICAL AMERICA to announce that musicians are needed in several branches. His announcement follows: "Grades of sergeant (\$44) and corporal (\$38) open for solo cornet, solo clarinet, piccolo, oboe, bassoon, bass clarinet, saxophones, French horn, etc. This is a first rate musical organization and no other duties than music. If you want to see immediate foreign service enlist quick or request of your local draft board, if drafted, to be inducted into the service of the 138th Field Artillery, Camp Shelby, Miss., Harry S. Currie, bandmaster. This band has been organized and in active service for over two years and is being enlarged to sixty men. Write or wire quick to the above. You must act quickly."

Philip Bennyan Enlists in Marines

Philip Bennyan, the New York bari-tone, enlisted two weeks ago in the Marines and is now stationed at the Marine Barracks at Paris Island, S. C. He writes to MUSICAL AMERICA that he is enjoying the work very much and expects to sing for the boys in camp very soon.

The following artists on the Haensel & Jones roster have been engaged for recitals in Buffalo, N. Y., next season, under the auspices of Miles & Taylor: Margaret Matzenauer, April 22; Ethel Leginska and Max Rosen, Oct. 3; Arthur Middleton with New York Symphony, March 1.

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DUDLEY BUCK

MARIE TORRENCE DELIGHTS TROOPS IN RECITALS AT CAMPS



Marie Torrence, Soprano

Marie Torrence, the young American soprano, is "doing her bit" eagerly. At present she is touring the camps in the Southeastern districts under the auspices of the National War Work Council of the Y. M. C. A.

Miss Torrence stays three days in each camp and fills up her time strenuously by giving two or three recitals each day for the different divisions. Her success at these camps has been marked. Recently, at Camp Sevier, N. C., she was asked by the general secretary and director of music to stay over Sunday to give a special recital of sacred songs at the Base Hospital. Miss Torrence is accompanied on this tour by Nell Rose Sloan, who shares the work with her.

Following her appearances at Camp Sevier, Miss Torrence gave a recital for the Rockingham Music Club, at Rockingham, N. C., assisted by Mrs. J. Anderson Page, pianist. Since singing for the National Federation of Women's Clubs at Raleigh, N. C., she has been engaged by the director of the Chapel Hill Music Festival as the soprano soloist. Miss Torrence will participate in the "Artists' Night" concert, and will sing the soprano part in Gaul's cantata, "Joan of Arc." This festival takes place on July 10 and 11. After the festival Miss Torrence will go to Spartanburg, S. C., for three days, resuming her camp tour.

Asbury Park Audience Enjoys Recital by Leon Rice

Before an enthusiastic audience at Asbury Park, N. J., Leon Rice, tenor, on June 10 appeared in a song recital. Eighteen songs were on the program, but twenty-eight were sung by Mr. Rice before the audience would let him stop. Mr. Rice introduced to his audience Frederick Vanderpool, who played a group of his songs, one of which, "Ye Moanin' Mountains," was composed for and dedicated to Mr. Rice. A group of Japanese songs by Dalhousie Young of Los Angeles also pleased. Jenie Rice furnished able accompaniments. In recitals of Amer-

ican music, during the first two weeks of June, Mr. Rice appeared in Long Branch, N. J.; Asbury Park, N. J.; Westfield, N. J.; Newark, N. J.; Keyport, N. J.; Jersey City, N. J.; Patchogue, N. Y.; Tottenville, N. Y., and Brooklyn, N. Y. Besides his regular work, Mr. Rice finds time to sing for the men in the camps.

Text Books with German Music Banned by Lima (Ohio) Educators

LIMA, OHIO, June 16.—Mark Evans, supervisor of music in the public schools of this city, appeared before the Board of Education at its meeting this week and made this statement: "Our pupils are showing an aversion to study and practise from lessons printed in the present text book, which contains a number of German songs, and I would most respectfully recommend the abandonment of the same and the selection of an entirely new text book which is purely American." There was no discussion; the vote was unanimous. There will be a new text book on music used in the public schools of Lima next year. Upon motion of Mr. Hover, a member of the board, the salary of the music supervisor was increased \$200 per year.

H. E. H.

Popular Artists Delight "Jackies" at Pelham Training Station

On Tuesday evening, June 18, a concert was given at the Y. M. C. A. at the Pelham Bay Naval Training Station, arranged by George Rasely, the American tenor. Marie Tiffany, soprano; Delphine Marsh, contralto; Mr. Rasely, tenor; William Simmons, baritone, were the vocalists; Ellen Keller, violinist, and Miss Moulter of the "Chu Chin Chow" company the other artists. The singers were heard in quartets from the "Persian Garden" and "Rigoletto" and also in solos; Miss Keller pleased in her solos and Miss Moulter in her comic songs and stories. Harold Vincent Milligan played the piano accompaniments finely.

Adapting Hymns for Community Singing

WASHINGTON, D. C., June 17.—A collection of thirty-one of the well-known hymns familiar to all denominations is being adapted for band music, suitable as accompaniment for community singing. The Rev. G. C. F. Bratenahl, dean of the Episcopal Cathedral, Washington, D. C., is chairman of the committee supervising this work, a sub-committee to the Committee on Church Co-operation of the District of Columbia, War Camp Community Service.

Viola Platt Gillette, Utah Artist, to Sing for Soldiers in France

SALT LAKE CITY, UTAH, June 19.—Viola Platt Gillette, Utah singer, has been chosen by the Government as one of the artists to go abroad to sing for the soldiers in France. Recently volunteers to go abroad to entertain the army were requested, and Miss Gillette was one of the 9000 artists who volunteered. After sifting out the applications, the Government requested Miss Gillette to be among the singers.

Camp Dix Men Applaud Miss MacCue

Beatrice MacCue, the contralto, sang at Camp Dix, N. J., on June 12 for the troops. She gave two concerts in the Y. M. C. A. hut. Among her songs were "The Magic of Your Eyes" and "The Long, Long Trail," both of which the men applauded enthusiastically.

"IF YOU WANT TO BE INSPIRED DON'T WORK TOO HARD"

A FEW of the principles according to which genius acts are presented by P. F. Knowlson, in his recent book on "Originality." In the first place, there is "Illation" or inspiration. If you want to be inspired, don't work too hard. That old axiom about genius being an infinite capacity for taking pains is no longer more than half true. There was Berlioz, for instance, who worked for months trying to think up a melody, and then, giving up the task in despair, went diving in the Tiber, with the result that he suddenly came to the surface humming an entrancing tune. The author does not relate how often Berlioz went bathing on other occasions, and never thought of anything except that he was needing a new bathing suit. But the general principle holds, nevertheless. When you seem to have run out of rhymes, lay aside your rhym-

ing dictionary and go to a baseball game. During the third inning of an exciting contest the right assonance will come popping up into your consciousness.

Carl Hahn Lays Down Baton of German-American Choruses

It became known in New York this week that Carl Hahn has withdrawn as conductor of the New York Arion Society, of which he has been musical director for several seasons. Mr. Hahn is also resigning from the Brooklyn Arion conductorship. He does not wish to be associated at this time with German-American clubs, being an American, born in Indianapolis, trained entirely in America, having studied at the Cincinnati College of Music. Mr. Hahn is at the present time conductor of the Mozart Society of New York.

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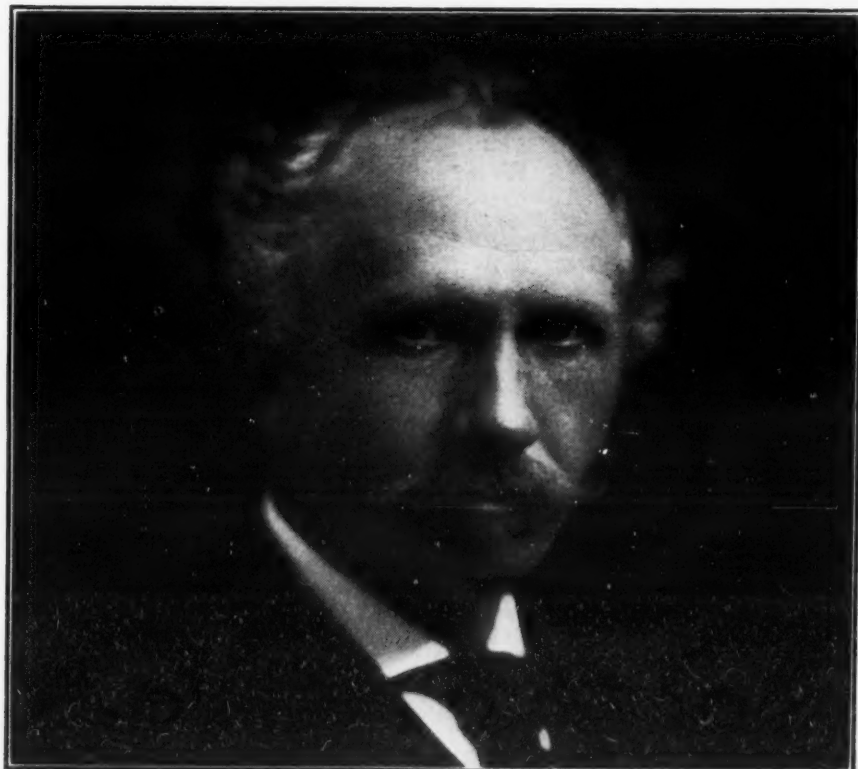
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200,000 STIRRED BY CLEVELAND PAGEANT

"Spirit of the Allies" Participated in by 1750 — Notable Community Event

CLEVELAND, OHIO, June 19.—In the past week a civic event, on which Cleveland may well congratulate itself, took place in Wade Park. The smoothness of arrangements and the musical and artistic success of the affair reflects great credit upon all concerned in its preparation. A pageant representing the "Spirit of the Allies," requiring the services of 1750 persons in costume, took place upon the little lake that was lighted with brilliant effect.

To Harper Garcia Smyth, community song leader in the service of the Cleveland Board of Education, is due the conception of the whole affair. He and his twenty capable assistants of the winter, who have drilled the singers in social centers, assembled the chorus of a thousand voices. The singing was so clear that the words of the songs were easily distinguishable at a distance of a quarter mile. Raymond O'Neil originated and planned the scheme of lighting. An orchestra of 100, conducted by Walter Logan, furnished effective numbers to precede the singing, and supplied the accompaniment for the voices.

Invitations were distributed by assistants of Mr. Smyth in all parts of the city. The response was amazing. About 200,000 persons congregated in the neighborhood of Wade Park, thousands were seated on the sloping banks of the lake and as many stood on the park drives and lawns. The crowds joined in the singing whenever the words were familiar, otherwise listening with an attention that was most impressive. The pageant served as a truly patriotic celebration, embodying the essential themes of the hour: service, conservation and patriotic enthusiasm. It conveyed a lesson, and the participating throng absorbed it in serious mood. There will be repetitions of the Song and Light features in the city parks each month this summer, for Cleveland has proved that it likes to sing. Thousands of cards with the names of those who wish to participate in Cleveland's Community Chorus, have poured in a steady stream to Mr. Smyth's studio. The music and plan of presentation for the pageant is in permanent form. The costumes have been preserved. Already requests for future performances in other Ohio cities have begun to come in.

In spite of changes in the faculty of the Baldwin-Wallace College of Berea and the absence of forty-seven men in military service, an excellent performance of the oratorio, "The Creation," was given by the Berea Choral Union, directed by Albert Riemenschneider. Leona Hilgen was at the organ and Gladys Locke at the piano. Soloists were Ethel Bagnall of Cleveland, whose clear soprano voice lent itself well to the Haydn music; Claude Selby, tenor, of Cleveland, and William Strassner, bass, of Canton.

A. B.

CONCERTS IN LOS ANGELES

Saint-Saëns Quintet, Woman's Orchestra and Orpheus Club Give Programs

LOS ANGELES, CAL., June 15.—The Saint-Saëns Quintet, composed of E. H. Clark and Carroll Shirley, violinists; Carl Angeloty, viola; Michael Eisoff, cellist, and Will Garroway, pianist, was assisted by E. J. and Herbert Wiedoeft, bass and cornet, in its concert at the Ebell Club on June 12. The Saint-Saëns Sextet opened the program. The First String Quartet of Dohnanyi was also played. This quintet is financed by William A. Clark, Jr., son of ex-Senator William A. Clark of Montana and New York, and its concerts are free to the public. Mr. Clark himself when in Los Angeles frequently plays second violin.

The Woman's Orchestra closed its season with a fine program at Blanchard Hall, Friday afternoon. This orchestra is composed of forty women and for the past six years has been under the conductorship of Henry Schoenefeld, formerly of Milwaukee. For about sixteen years prior to 1913 it was led by Harley Hamilton, its founder. The orchestra did its conductor credit. The soloist was Mary Gowans, contralto, formerly soloist in a New York church. Her rich contralto was heard to excellent advantage.

The Orpheus Club of forty-five male voices, gave its third concert of the season last night to a large audience at Trinity Auditorium. This was the close of its thirteenth season under J. P. Dupuy, its founder. The program was partly of a popular and patriotic nature. Three local composers were represented, Carrie Jacobs Bond, George A. Mortimer, a Pasadena organist, and L. J. Selby. The club has sent twenty men to the war, but efforts are being made to keep up the concerts. Incidental soloists were Earl Houck, a blind baritone; Lew Russell and Samuel Glasse. The Orpheus Quartet, home from singing in Eastern army camps, was well received.

W. F. G.

Alfred Hallam to Bring French Band to Chautauqua, N. Y.

A visitor to the New York offices of MUSICAL AMERICA last week was Alfred Hallam, the widely known choral conductor. Mr. Hallam will have a big season this summer at Chautauqua, N. Y. Among other things he has concluded arrangements to have the French band, "Musique Militaire Française," M. G. Parès, conductor, from July 29 to Aug. 3 for "Music Week," during which time the band will give seven concerts. The soloists for July are Rosalie Miller, soprano; Margaret Abbott, contralto; Norman Arnold, tenor; Hartridge Whipp, baritone; for August, Elizabeth St. Ives, Lillia Snelling, contralto; Charles W. Hart, tenor, and Charles E. Gallagher, bass. The choral works decided on to date are Hamilton Harty's "The Mystic Trumpeter," Gaul's "Joan of Arc" and Cowen's "Rose-Maiden."

Mme. Rider-Kelsey Sues Mr. and Mrs. Harold Riegger

Corinne Rider-Kelsey, soprano and vocal teacher, began suit for \$2,175.46 in the New York Supreme Court on June

PRESIDENT WILSON SINGS BEFORE CAPITOL THRONG



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When President Wilson Became a Community Song Leader. You Will Observe That Mrs. Wilson and the Flag Day Multitude in the Open-Air Sylvan Theater at Washington, D. C., Are Singing "The Star-Spangled Banner" Strictly in Unison with the President. Mr. Wilson Is One of the Few Singers Who Knows All the Verses of Our National Anthem

WASHINGTON, D. C., June 16.—President Wilson became a community chorus leader for a few moments yesterday. The President led the great Flag Day gathering in the open-air Sylvan Theater in the singing of "The Star-Spangled Banner"—and the effect was electrifying. Not even a full-fledged, regular leader could secure such a hearty response.

18 against Neira Riegger and her husband, Harold H. Riegger, piano dealer, declaring that this sum is due her for having prepared Mrs. Riegger to appear on the concert stage as a singer. Mme. Rider-Kelsey alleges that the defendants gave her four notes to cover the amount due her, but failed to pay the principal when the notes came due.

Jean de Reszke's Son Killed at Front
PARIS, June 20.—Lieutenant de Reszke, a son of Jean de Reszke, the celebrated tenor and teacher, has been killed at the front, struck on the forehead by a bullet. Lieutenant de Reszke was an officer of the Chasseurs and was fighting near Mery, southeast of Montdidier.

SONGS SMOOTH ROADS FOR OHIO NATIONAL GUARDSMEN



Camp Singing Leader Ross Stover of Camp Sheridan Believes That a "Singing Army Is a Fighting Army." The Accompanying Picture Shows Him at His Improvised Conductor's Desk, While Hiking with the 147th Infantry (Ohio National Guard). This Regiment Has Recently Left Montgomery for "Somewhere in America," en Route Overseas

Russian Music and Its Future

By ALEXIS RIENZI

I HAD two loves which uplifted my soul and gladdened my spirit—the love for my country and the love for its marvelous songs. I feel lonely since the robbers and the highwaymen tore Russia to pieces and sold her like traitors. But with greater love than ever I now love Russia's music, its pure songs, full of human spirit, its folk tales and its epics. And with sadness in my heart I ask myself what is going to happen to them all now.

If I were in Russia now I would strain my ear to hear the songs that the Russian people are singing to-day. But no sounds come across the ocean. And I go back to that near past before the brief and flitting spring of the great revolution—the past that is so rich with the names of marvelous geniuses. I think of Glinka, of Moussorgsky, of Borodine, of Rimsky-Korsakoff, of Tchaikovsky, and it seems to me that even they would not have been able to express in sounds all the depths of disgrace and grief into which our country has fallen.

The creative ability of these giants was based upon the truth of the people's life. What would they have been able to create now, when that truth and the people's life itself have been besmirched and violated?

After the Tartar invasion, after the evil times of the sixteenth century, after Napoleon's march through Russia, Russia's literature and art brought forth great geniuses because the Russian people rose to lofty heights of heroism and exhibited unbounded love for Russia and her honor. Great events brought forth great heroes, and mighty deeds were crowned by peerless productions of literature and art. But the events of our days bring forth death and disgrace. Is it not for this reason that all of our great artists are dead to-day? They were spared the horrifying spectacle in which the base and dishonest have become higher than the beautiful and the noble. They are

happier than we are, even though they went away from life before they had sung all that the Russian people had bequeathed to them, even though with their passing the music of Russia became poorer and lonelier.

At the beginning of the revolution an American friend of mine, who is a great lover of Russian music, asked me what, in my opinion, would be the effect of the Revolution upon the music of Russia. I replied to him that Russian music has always been revolutionary in its character. All the great composers of Russia drew their thoughts and ideas from the inexhaustible source of Russia's national song that had always flown freely through the groaning expanses of Russia, even in the days of the most oppressive reaction awakening energy and a faith in a better and brighter future. The songs that were created by the Russian people were sung with equal love by the nobleman and the peasant, by the prince and the laborer, by the happy and the unhappy. And it was so because the song of Russia is inspired with truth and love. Like the flowers of the fields, it grew freely everywhere. Like the waves of the sea, it rolled through the length and breadth of the country. Like the song of the bird it rang in the poverty-stricken hut and in the palace. It was loved by the tyrant and by the slave. It was necessary to them as the air, as the light. It was, indeed, a great source of consolation.

And the Russian music, whose soul this marvelous song had always been and always will be, cannot change under the influence of the Revolution. Do truth and love need changes? And can they change?

When I heard for the first time Gretchaninoff's "The Hymn of Free Russia" I felt sad and lonely. I know Gretchaninoff well. I know that he has a good knowledge of Russian national music and the Russian song. And I was all the more sorry to hear such a weak production. And I thought then that it is difficult, almost impossible, to "compose" a hymn for Russia and for the Russian

people, for the whole of Russian music itself is a most beautiful hymn. The chorus "Hail!" from the opera "Life for the Tsar," despite the words about the Tsar which were added to the music, is the greatest and most solemn of hymns to freedom and liberation.

And when I ask myself what is going to happen to Russian music in the future, I never hesitate with the reply. Russian music will not die, for eternity cannot die.

I am only afraid that it may become silent for a long time. The Russian people cannot create new songs out of what has happened in Russia. You can sing when you are happy or when you suffer, but not when you are ashamed.

TROOPS PREFER FRENCH SONGS

Lydia Ferguson Puts Question to Vote at Recitals

Still active in her work in bringing cheer to the soldiers, Lydia Ferguson, mezzo-soprano, appeared on June 13 at Fort Wadsworth, Staten Island, on June 18 at Camp Merritt, Tenafly, N. J., and on June 26 at Governor's Island. In her appearances at these camps Miss Ferguson has made a special point of asking the boys whether they would rather have her sing to them in English or in French, explaining to them that when they arrive in France they will hear the songs she sings to them. Practically in every case the boys vote for the French songs. So Miss Ferguson has been singing for them French national songs, in costume, telling them the story of each song before she sings it.

At her recital in the fall she will feature some French folk-songs that have never been given here before. She plans at the recital to have her program made up of two groups of art-songs, and two groups of folk-songs, the latter in costume.

At the Red Cross benefit given recently by students of Leontine Harger Parsons in Denver, Col., Stella Leyden sang Penn's "Magic of Your Eyes" and David Lenavitt Ball's "Who Knows?" with success. Ted Logan scored in songs by Vanderpool and Roma.

THE BEHYMERS ENTERTAIN

Godowsky, Cadman, Zoellners and Mrs. Bond Honor Guests in Los Angeles

LOS ANGELES, CAL., June 17.—In honor of several of the celebrated musicians in Los Angeles at present, Mr. and Mrs. L. E. Behymer entertained some 200 of the principal musicians of the city at their home last night. The guests of honor were Leopold Godowsky, Charles Wakefield Cadman, the Zoellner Quartet and Carrie Jacobs Bond.

In addition to this meeting of so many of the musical people of the city for social purposes and the greeting to the guests, a program was heard, given by the Zoellner Quartet, Clifford Lott, baritone; Mrs. Anna Ruzena Sprotte, contralto; Estelle Heartt Dreyfus, contralto; Frieda Peycke, pianologist; Bessie Chapin, violinist, and Carrie Jacobs Bond in some of her own songs.

With Mr. Godowsky were his daughter, Dagmar, and two sons, the other daughter remaining with her mother in New York until the latter is able to travel.

Fitzhugh Haensel of the New York managerial firm of Haensel & Jones is in the city assisting Manager Behymer in securing artists for the coming season of the Philharmonic courses of concerts offered by the latter.

Vernon Spencer presented a program of seventeen of his teachers and their pupils at Blanchard Hall Saturday. Examples of their work in composition and general musical education also were given.

W. F. G.

When Joseph Urban Forgot His American Citizenship Papers

Joseph Urban, the scenic artist, well known for his opera settings, forgot his American citizenship papers while he was in Atlantic City, N. J., last week. The result was that he found himself in the custody of Department of Justice agents. He was paroled, however, and in the meanwhile his documentary proof of citizenship arrived from New York. Then he was released.

Jan Chiapusso, Minneapolis pianist, is on trial for casting slurs upon the armed forces and Government of the United States.

Dr. William C. Carl announces the re-opening of

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GIVE METROPOLITAN BUREAU'S PLANS

Caruso Again Under Its Management for Concerts—Artists Face Busy Season

The Metropolitan Musical Bureau of New York, which successfully managed the concert tour of Enrico Caruso last year in the Middle West, announces that the famous tenor has again decided to appear in concert under its management.

Caruso's first concert under this arrangement will take place in Saratoga Springs on Saturday evening, Aug. 17, at the Great Convention Hall. There will also be several other concerts during the month of October, details of which have not been arranged.

Based on present bookings, the artists of the Metropolitan Musical Bureau may look forward to an unusually active season. The Grand Opera Quartet, composed of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca, which is being jointly presented by Charles L. Wagner and the Metropolitan Musical Bureau, has been booked for a tour of twenty concerts, opening in Canada on Sept. 25 and continuing until Nov. 2, 1918.

Toscha Seidel, the new Russian violinist, who was introduced by the Metropolitan Musical Bureau last spring, will have a tour of about sixty concerts, including leading orchestras.

Thelma Given, an American-born pupil of Professor Auer, will make her American debut at Carnegie Hall on Nov. 3 under the Bureau's direction.

Anna Case, soprano of the Metropolitan Opera Company, after devoting the summer to motion picture work, will resume her concert activities in the fall with a transcontinental tour.

Giulio Crimi, Italian tenor of the Chicago Opera Company, is an important addition to the bureau's roster of tenors.

New York recitals under the management of the Bureau will be given by the following artists: Anna Case, Toscha Seidel, Thelma Given, Nina Morgana, Marvin Maazel, Rafaelo Diaz and L. T. Grunberg.

In addition to his tour with the quartet, Martinelli will give recitals during a period of four weeks between the middle of February and the middle of March, for which time his managers have secured his release from the Metropolitan Opera Company.

The Welsh tenor, Morgan Kingston, will make an extensive concert tour of the Northwest by arrangement with the

Mabel Riegelman Brings Oakland's Thrift Stamp Campaign to Thrilling Close



OAKLAND, CAL., June 5.—During the recent Thrift Stamp Campaign, Mabel Riegelman, soprano of the Chicago and Boston Opera Companies, brought the week to a thrilling close when she sang the "Star-Spangled Banner" and the "Marseillaise," the latter in French, from a specially constructed stand on the City Hall plaza, accompanied by an escort of 200 boy scouts and a corps of United States Marines. She is shown in the above picture holding aloft the "Stars and Stripes."

Orchestra, under the direction of Richard Hageman.

During the present summer the Bureau is engaged in an important civic and patriotic enterprise, consisting of the series of open-air concerts at the Stadium of the College of the City of New York. A symphony orchestra of ninety musicians, with Arnold Volpe, conductor, the Metropolitan Opera House Chorus, under the direction of Giulio Setti, and prominent soloists are giving concerts nightly to large audiences.

Anna Case Sings for Convalescent American Troops

Anna Case, lyric soprano of the Metropolitan Opera Company, will give her annual recital at Ocean Grove on Saturday evening, Aug. 3. Miss Case sang last Saturday for the convalescent American soldiers and sailors recuperating at Base Hospital No. 1 on Gun Hill Road, New York, where her singing made a profound impression. She also presented the patients with several hundred packs of cigarettes.

Edith Shinnors of Meriden, Conn., has won a free normal course scholarship at the summer music school at Cornell University, Ithaca, N. Y.

Antonia Sawyer, the concert manager, has left for her camp, "Illahee," at Great Moose Lake, Hartland, Me., where she will remain during July.

BAN MASTERS' SONGS IN LOS ANGELES SCHOOLS

3000 Music Books Ordered Destroyed Because of German Works—Musicians Change Names

LOS ANGELES, CAL., June 23.—The Board of Education recently ordered destroyed three thousand copies of a song book for public school children on the grounds that it contained a number of German compositions. The book was compiled by Kathryn E. Stone, one of the supervisors of music of the city schools, was ordered by the Board and was compiled before the United States entered the war.

Out of sixty songs objection was found to nineteen, it was stated. In a few the words were objectionably Teutonic, but in the most the simple fact that the composer was born in Germany was enough to subject his song to an *auto da fé*. Schubert, Schumann and other great names are on the list *expurgatorius*. Included in this were also Handel, though he was for thirty-three years a naturalized English citizen, and Offenbach, who spent all of his life after thirteen in France, living in Paris forty-seven years.

There seems a craze among persons with Germanic names to get new cognomens in the courts lately, and among these persons are several musicians. Heinrich Von Stein and family prefer

Seymour to Von Stein and so the Von Stein Academy of Music probably will get a new title. Mr. and Mrs. Gustav Ulrich ask to be given the name of Cole. He is a 'cellist and she a soprano. One of the wealthy patrons of musical art, Dr. Schlosser, has had the name of Castles bestowed on him by the court.

Los Angeles and Venice musicians were surprised at the arrest of Cesar La Monica, leader of the Venice Band, by the Federal authorities. He is charged with neglecting to register two years ago, though being eighteen days under thirty-one. He denies the charge. La Monica is a popular and spectacular band leader at the liveliest beach resort near Los Angeles.

W. F. G.

George O'Connell, the Chicago tenor, has written a poem inscribed as follows: "Dedicated to Gertrude Ross, in sincere appreciation." The poem is entitled "The Song-Maker."



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A number of concerts have also been arranged for Mme. Marie Rappold, José Mardones and Thomas Chalmers.

The Metropolitan Musical Bureau is also planning the annual spring festival tour of the Metropolitan Opera House

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VOICE

Art and Patriotism Happily Blended at Wayne (Neb.) Music Festival

"End of the Rainbow," Original Masque of Josephine Mack, Peculiarly Adapted to Spirit of Times—Is Crowning Feature of Third Annual Festival—Represents Notable Community Effort, Enlisting Services of 629 Young People—Other Events Pass Off Admirably

WAYNE, NEB., June 3.—Art and patriotism met in the morning and went hand in hand throughout the day, at the third annual May Festival which was held at the Wayne State Normal School here on Thursday last. The festival is made the occasion of a reunion of old students, and a gathering together of people from the entire northeastern section of the state and from western Iowa, as well, and thus a social and musical atmosphere of the highest type attends the entire series of events. One of the most important features of this festival was the excellence of the work done by the local musicians, and Wayne fully upheld its established high standard of excellence.

One of the most charming features of the annual festival is the Pageant with which it always opens. This year the pageant was a truly magnificent affair, the announcement and description of which should be of more than local interest, for it was the first presentation on any stage of an original masque, "The End of the Rainbow," written and directed by Josephine Mack of the State Normal School faculty. The masque, a pageant of the nations so peculiarly

adapted to the spirit of the times, and written by Miss Mack because of the lack of similar available material, deserves to occupy a unique place in the art-pageants of the country, and will undoubtedly be repeated in many localities. It is the dramatization, through music, dancing, costume and the spoken word, of the struggle in which we are now engaged, showing the traditional characteristics and present position of all the nations. The main theme of the pageant is given out by Youth, who says in the opening lines, that "Brutality shall not rule the world. The End of the Rainbow stands for the fulfillment of dreams or ideals, and there the nations will find Liberty."

The Prologue was spoken by Present, representing the Spirit of the Dreams of Humanity, and this was followed by much spirited and happy folk-dancing interrupted by the tragic appearance of four maidens from Belgium, sounding with trumpets, the appeal for help from the center of the struggle; China's awakening was then illustrated by an effective Poppy Dance; Turkey (the only enemy nation to be represented), symbolized Cruelty and Torture, and with a rawhide, drove the cringing populace before him; Spain contributed Romance, a very beautiful dance; Russia, typifying Mysticism, was unusually attractive, and

was represented by Tolstoy the Mystic, and a Little Child, who was to lead the world. The Legion of Death, the fighting women of Russia, made a prayer for peace, and the Dance of Joy was presented by the Russian Peasants. Italy (Resurrection) was symbolized by Garibaldi and by a Tarantelle (magnificently danced by Neva Milner Lowe), the theme of the dance being that a maiden who has been poisoned, dies, rises from the dead, and dances the poison of tyranny from her system; Ireland, an old woman aged by grief, who became young in her struggle for Irish freedom, and the Dance of the Shamrock; Scandinavia, cleverly illustrated in nautical fashion; Japan, old in history, but new in civilization, symbolized in dance; France (Opportunity) was characterized by Joan of Arc, who, amid applause, heralded the "Victory Drill;" England (Tolerance), illustrated by children folk-dancers; Scotland as Freedom; and finally America, as Democracy. Here the Spirit of Lincoln announced that through America the dream of world union would be realized. America was symbolized through the Dance of the Red Men; followed by an exquisite Dance of the Garlands, the Spirit of the Future; the Junior Red Cross, typifying America's Spirit of Service (these young people won rounds of applause by their clever dance in which they spelled their name), and the American Beauty, embodying the Grace, Hope and Joyousness of American ideals. At this point in the pageant there suddenly appeared enthroned at the end of an illuminated bow of promise, the Statue of Liberty, holding aloft a lighted torch—the visible image of world peace, the End of the Rainbow—and before her tramped the 629 representatives of each ally nation bearing aloft their national flags. To patriotic music they filed past Liberty, and amid rousing cheers from the large audience, as a closing tableau, formed the word Peace before her.

Too much cannot be said of the splendid manner in which the pageant—in preparation for which Miss Mack has spent the past twelve months—was produced. The singing, dancing, speaking, and orchestral accompaniment, was participated in by 629 young people, all students at the college or residents of Wayne—truly a demonstration of real community effort.

The First Concert

In the forenoon, the first concert of the festival was given by the Wayne Normal Male Quartet, at the College Auditorium. This quartet is unique in that it is composed of four instructors from the various departments of the Normal, and in the amount of work they are able to do throughout the college year for their community. Directed by Prof. J. J. Coleman (who is manager of the May Festival and leader in all musical work done at the College or in Wayne), the singers, E. E. Lackey, Agriculture Department; A. F. Gulliver, Superintendent of Normal Training School; J. J. Coleman; J. G. W. Lewis, History Department, gave a delightful program, featuring patriotic music. Mrs. James Miller furnished artistic accompaniments. This quartet has been a helpful feature in the recent Red Cross and Liberty Loan drives at the college and town, and in neighboring communities.

An artist's recital was given in the early afternoon by Dr. Elmer Kaye Smith, tenor, and Mrs. Jessie Elliott Smith, soprano and accompanist, assisted by Gertrude Trowl and the Heizer String Quartet as accompanists. Dr. Smith's splendid dramatic tenor voice was well displayed in numbers from standard operas and in songs by American composers. "The Pauper's Drive," by Homer, was sung with thrilling effect. Mrs. Smith was at a disadvantage owing to a severe cold, but displayed admirable qualities.

Later the Heizer Music School String Quartet (of Sioux City) played an enjoyable program, including the Haydn Quartet "The Bird," the beautiful Andante Cantabile from Op. 11, Tchaikovsky, and smaller numbers by Raff, Boccherini and Suter. Mr. Heizer (viola) has for many years made it a part of his work as violin instructor, to place be-

fore his student opportunities for ensemble playing, and the result is seen in the splendid precision, ensemble and interesting interpretation of his student organizations. The quartet on this occasion was made up of more professional students—Harry Larson, Ernest Fribourg, violinists; Mr. Heizer and Mabel Barclay, cellist. Mrs. Heizer (for the past two years president of the Iowa Music Teachers' Association) was a notable visitor at all the festival programs.

The day's series came to a close with the presentation, in the evening, of the charming operetta, "The Wild Rose," by Rhys-Herbert, given by students of the music department, under the efficient direction of J. J. Coleman, the director of that department. The work was sung in a manner most agreeable, and reflected great credit upon the musical "preparedness" of Mr. Coleman, and upon Rachel Fairchild, who directed the dramatic action.

It would not be possible to report musical Wayne without underscoring the magnificent work being done there for musical advancement by Mr. Coleman and his wife. Aside from managing all festivals and concerts, Mr. Coleman directs the Normal Male Quartet, the Girls' Glee Club of fifty members, the Normal School Orchestra, and has recently organized and directs a Normal School Band—the college furnishing the necessary instruments. He is in charge of all training in public school music in the Normal Training School; is a successful teacher of voice, directs the Men's Apollo Club (made up of business men of the town), has gathered music for soldiers in various training camps. Regarding MUSICAL AMERICA Mr. Coleman said to the writer: "I must have two, for I send them to soldier boys all over the land, and one copy to France. The boys write me that the fellows in camp fairly fight over them—that it is one of the most sought-for magazines in the camp, by so many of the boys."

HAZEL GERTRUDE KINSELLA.

Julia Claussen Spending Summer at Winsted, Conn.

Mme. Julia Claussen has gone to Winsted, Conn., where she has taken a cottage for the summer. Mme. Claussen and her two daughters are now neighbors of Mr. and Mrs. Charlton (Mme. Helen Stanley), who are occupying the Guy Bates Post cottage. These summer homes are situated on a charming little lake six or seven miles from town. The prima donna is preparing for another season of concert and operatic activity. She will again be a member of the Metropolitan Opera Company and will make an extended concert tour. Mme. Claussen has made some interesting additions to her recital repertoire and has prepared some unusual programs.

A striking characteristic of Mme. Claussen's past season has been the number of re-engagements.

CHARLES CITY, IOWA.—The Cedar Falls Concert Band has started its weekly concerts on Wednesday evenings at Cedar Falls. A new feature of the programs will be community singing, directed by Maude Garnett, supervisor of music in the public schools. Patriotic songs will be sung, accompanied by the band.

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ECHOES OF MUSIC ABROAD

Dan Godfrey Achieves Noteworthy Record with a Municipal Orchestra in England—New American Soprano Wins Laurels on Opera Stage in Palermo Under Bavagnoli's Baton—Leading Italian "Apostle of Noise" Makes Atonement at Concert in Paris by Playing Saint-Saëns and Franck Pianoforte Music—Paris Première of a Messenger Opera Inspires an "Appreciation" of Composer Who Is to Visit America as Conductor of a French Orchestra Next Season—New Tenor of Monte Carlo Opera Promptly Re-engaged for Next Year—A Point Overlooked by Producers of the Lighter Forms of Musical Entertainment

ONE of the most successful municipal orchestras in the world is the city-owned band of musicians conducted by Dan Godfrey at Bournemouth, England. The twenty-fifth anniversary of this society was celebrated the other day with a special concert of British music, and before the program came to an end Conductor Godfrey was presented with War Bonds to the value of \$2,000, in recognition of his indefatigable efforts to attain an ever higher standard at his concerts at the Winter Gardens of the well-known English resort.

Three guest conductors lent special distinction to the anniversary concerts, Granville Bantock, Sir Charles Stanford and Edward German, while the soloist of the day was the vocally opulent Carrie Tubbs.

That Godfrey has been an aggressive champion of native composers is emphasized by the statistics set forth by "Lancelot" in the London *Referee*. According to him, twenty-three series of Winter Symphony Concerts have been given, at which 1500 different compositions have been performed. Of these 685 were by 140 British composers, of whom nearly 100 have conducted their own works on various occasions. "This, truly, is a noble record and one that should be honored by all British music-lovers. Dan Godfrey certainly deserves to be honored. He has done a great work."

Who will be the first conductor in this country to roll up the record of having brought forward 685 works by American composers within twenty-five years?

New American Soprano at Palermo

And still they come, war or no war—the American recruits to the serried ranks of opera singers in Italy. A few exceptional ones like Eleonora Perry and the tenor Hackett have set out to make their reputations under their own surnames, at least, however they may adapt their Christian names, but there is a surprising number of those whose Italianate accouterments of names prevents their American origin being suspected—save only by those in their audiences who detect the foreign accent.

A few days ago the cables to the daily press made casual reference to the singing of an American soprano named Parla Barti at a patriotic meeting in Rome. But fuller particulars concerning this new singer from these shores are given in a recent issue of the *Corriere di Milano*. It appears that during the past season she has distinguished herself at the Massimo in Palermo, where another American, Thomas, or Tomasso, Burke, has also won laurels this year. Moreover, she has sung since going to Europe both in London and Berlin, and two years ago she appeared with Titta Ruffo at the Liceo in Barcelona.

Down in the Sicilian city she has made her principal success as *Manon* in the Massenet opera of that name and as *Nedda* in "Pagliacci." Despite the characteristically reckless expenditure of superlatives heaped upon her by the Italian newspapers, leaving nothing further to be said when she shall have made still greater advances in her art, it would seem that this new American soprano has revealed gifts of a high order both as to voice and temperament, an equipment that augurs well for her future.

The *maestro* under whose baton Miss Barti has been singing in Palermo is Gaetano Bavagnoli, whose career at the Metropolitan was cut short by the call to the colors when he was spending his vacation in Italy last summer. The leaves of absence from military duty granted him have permitted him to carry on his professional work almost uninterruptedly all year.

Paris Hears More Futuristic Music

Two products of the new Italian school of futurists in music were featured at a recent concert of the Colonne-Lamoureux Orchestra in Paris. They were "War

Pages," by Alfred Casella, and "Impressions of Truth," by Malipiero.

In both of these works the composers have turned loose a complete arsenal of orchestral complications, as one chronicler has it, who also makes the comment that they are of so extreme a "modernism" that the "Sacre du Printemps" of Igor Stravinsky is like a simple "Dame Blanche" in comparison with them.



Lieut. Albert Spalding, American Violinist, and Capt. (Congressman) F. H. La Guardia, Commanding Officer of One of the American Aviation Camps in Italy. The First Photograph to Arrive in This Country of the Fighting Violinist and the Flying Congressman

Alfred Casella, now a resident of Rome, received most of his musical education at the Paris Conservatoire. He went up to Paris for this concert. His "War Pages" must have made an undoddy din without proving very convincing in their descriptive effects. The composer appeared also as pianist at the same concert, playing with the orchestra César Franck's "Les Djinns" and Saint-Saëns's "Rhapsodie d'Auvergne." It was afterwards suggested that for Casella this was an expiation.

Next Season's New Visiting Conductor Viewed as Composer

One of the events of the season 1917-18 having been the Paris première, at the Opéra Comique, of André Messager's "Béatrice," a writer in *Musical Opinion* takes occasion to indulge in some apt "reflections" on the characteristic style of the composer, who has made for himself a unique position among present-day French composers. For Messager may almost be termed the Offenbach of twentieth century France. To the public of this country he is best known for his quaintly flavored "Véronique."

Messager's stage is not one of high colors and momentous doings. "He wears the laughing mask and is content to cultivate his own garden and sing of that which he knows. He is not profound, but one has no right to demand profundity from all men who write, least of all from those who may have no capacity for it. Messager is too wise a man to venture into regions where he is not at home. His practical experience has taught him, perhaps, the disastrous consequences brought about by the perversity of those who play parts ill suited to their humor; and his sagacity in this matter is a testimony to his fine sense of the fitness of things. In the path marked out for him by his temperament, gifts and natural bias he has gone far, and his characteristic pages were assuredly not written before the repeal of the tax on Attic salt. "He is modest," the point is made, "in-

asmuch as he makes no very serious demands on the stock of material. 'Four trestles, four boards, two actors and a passion' were all that Dumas required for a drama. With almost as little Messager is able to construct an interesting score. It may be, that every note has been sounded before, but the whole bears the mark of his personal touch. If, on account of his method, his music does not

provide much discussion as to technical ways and means, it, at least yields enjoyment."

Messager is one of the two composers in whose careers Saint-Saëns has taken a special interest, his companion in that interest being Gabriel Fauré. Messager has filled many important posts. Early in his career he had an appointment at Saint Sulpice. For five years he was musical director at the Opéra Comique, for several seasons he conducted at Covent Garden and more recently he has been the chief conductor at the Paris Opéra. Then, in addition, he has been a conspicuous figure as a concert conductor, in which rôle he is as well known as Pierné or Chevillard.

It was recently announced that Otto H. Kahn had arranged for a tour in this country next season of the orchestra of the Conservatoire Concert Society, which will probably be called here the Paris Symphony Orchestra. With it Messager will come as conductor. Thus his first visit to America will come six or seven years after Oscar Hammerstein's plan for bringing him over to the Manhattan Opera House fell through.

Sir Thomas Beecham's Sister Heard

Another Beecham has appeared on the horizon of the English music world. Sir Joseph Beecham, thanks to his pill profits, was able to give vent to his passion for music by becoming a wealthy patron of the art quite on the Continental order. His son, now Sir Thomas, has fairly established himself as the foremost opera producer in England and one of that country's best conductors, while now carrying on his father's policy of giving generous financial aid to projects for increasing the public's musical rations.

A few weeks ago it leaked out that the Carl Rosa Company was harboring a member of the Beecham family among its new recruits this season, and now the lady has formally been launched upon her operatic career. It was as *Antonia*

in "The Tales of Hoffmann" that Jessie Beecham made her début the other day. To the outsider it seems rather strange that she should be associated with any company other than her brother's, but it is probable that she feels that the public will be better disposed to credit her with winning success on her own merits if she "makes good" under a stranger's direction than if she did so in her brother's company.

According to a leading London critic who was present at her début, she "revealed possession of a soprano voice of obvious possibilities and no little volume." Naturally, she was not immune from the nervousness inseparable from a first appearance.

Tenor "Find" at Monte Carlo Opera

For Raoul Gunsbourg, director of the Monte Carlo Opera, one of the "finds" of the year has been a young tenor named Lappas, who has become fairly well known in Italy during the last year or two. So pronounced was the favorable impression his singing made, Gunsbourg promptly engaged him for a second season at Monte Carlo next year.

Lappas's principal appearance was made in "The Girl of the Golden West," and in the same performance Alfred Maguenat of the Chicago Opera Company added to his artistic stature by his impersonation of *Jack Rance*. The rôle of the *Girl* was sung by Gilda Dalla Rizza, one of the best equipped of the newer Italian sopranos.

An Opportunity Managers Overlook

Some of our own theatrical managers interested in producing musical comedies could find highly nutritious food for thought in the comments of the London *Referee's* music critic on a new state of affairs that has been developed. Public taste varies like the weather-cock, he notes, "but certain principles remain, and variations on an old tune are more likely to attract than a new tune. It is the discovery of the right variations that constitutes the problem of the managers."

It has turned out that introducing well trained singers in light musical entertainments has resulted in their demanding good songs. This is recognized as an inevitable consequence, and managers are told that if they are wise they will provide their singers with really effective numbers in which their vocal skill can find congenial opportunities.

"It is strange," writes "Lancelot" in a recent *Referee*, "how the really gifted British composers have been overlooked by managers. Think of the effect that would be produced by the introduction into a musical piece of some of Stanford's breezy sea songs or settings of Irish ditties, such as 'Grandeur' and 'The Bold Unbiddable Child'! Elgar's power to write for the people has been shown in 'The Fringes of the Fleet.' Why has he not been utilized elsewhere? The melodic gifts of Cowen have been recently recollected, and a charming ballet and a wordless play have resulted."

"But why has Edward German so long been silent, and why are not such composers as Easthope Martin invited to contribute to musical plays and revues? That the public is tiring of the conventional ballads of to-day is shown by popular singers reviving old songs, many of which are stronger and give vocalists much better opportunities. Our vocalists have come to stay, and the astute manager will provide them with effective mediums for the display of their abilities. The British have ever loved a good song, and it will prove as attractive to them in the present as in the past."

Carlo Hackett a Guest in Turin

Shortly before sailing for his second summer season at the Colon in Buenos Ayres, Carlo Hackett made new friends for his singing in Turin, where he filled a guest engagement in a special series of performances of "The Barber of Seville." The American tenor's principal associates in the cast were Gabriella Pareto, as *Rosina*, and the baritone Molivari, as the *Barber*. J. L. H.

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Armand Crabbé Wins Recital Victory in Argentine Capital

BUENOS AIRES, ARGENTINA, May 16.—The most unusual and important recital of the season was that given by Armand Crabbé, the Belgian baritone, on Tuesday, May 14. It is long since the city, which has been suffering from a dearth of good music, has heard an artist of such ability and musicianship and one who showed himself equally skilled as recitalist and operatic singer.

Without attempting to gain his effects by exaggerated poses and methods, the tenor thoroughly convinced his audience of his artistry. His *pianissimo* is especially beautiful, being sustained perfectly throughout. Only occasionally was the singer's tone a little off pitch, but in general he obtained fine effects and revealed his command of tone color.

His program was in three groups. The first included selections from the old operas. Especially charming was his singing of the "Air de Poliphème" from Handel's "Acis et Galatée," of which he caught the true spirit. The second part of the program consisted of five songs by Gustave Doret, "Le Forgeron" showing fine dramatic effect. The third group comprised two songs in English, "The Little Grey Home in the West" and "I Hear You Calling Me," and several miscellaneous French songs, an especially effective and charming one being "Maman dites moi," by Weckerlin.

Mr. Crabbé is one of the most popular singers who has ever visited Argentina, sharing the baritone honors here with Titta Ruffo. When he was seventeen years old he discovered that he had a voice and started his studies under Desiré Demest and Gevaert, making his début three years later in opera in Massenet's "Juggler of Notre Dame." Three years later he was engaged by Oscar Hammerstein to sing in New York at the Manhattan Opera House, where he

made his début in "Carmen," singing there for three successive seasons. He then was engaged to sing for four years with the Chicago Opera Association.

At the outbreak of the war Mr. Crabbé was in Belgium, and with Maeterlinck he made a tour through Italy urging Italian intervention with the Allies. César Thomson, the violinist, was also of the party. While making the tour M. Crabbé was engaged to sing in La Scala at Milan, making a great success in "Rigoletto" and singing throughout Italy.

M. Crabbé sang in the Colon here in 1916, and again the following seasons. During these years he has also sung in Madrid and Barcelona, giving four command appearances before the King and Queen of Spain. This year he will again sing at the Colon, and will create the rôle of *Marouf*. He will also go to Spain and give recitals there and will create the baritone rôles in "L'Etranger" and "La Habañera."

At the outbreak of the war M. Crabbé acted as interpreter for the British mines for six weeks in Ostend. D. S.

DENVER STUDENTS IN FINE EVENING OF GRAND OPERA

Hattie Sims's Class Wins Laurels in Excerpts from Standard Works—Patriotic Features

DENVER, COL., June 8.—A grand opera evening was given last evening at the Broadway Theater for the benefit of the Red Cross by the opera class of Hattie Louise Sims of this city. In many ways it was the finest performance Miss Sims has presented, reaching a plane of excellence that would do credit to a professional company.

Miss Sims planned the program and trained all the singers and chorus. The orchestra was under the direction of Horace Tureman. A tableau of the Allied nations, with Mrs. Frank B. Martin as *Columbia*, opened the evening. Each representative held the flag of the nation and sang that country's national anthem in the original language. Rose McGrew was *France*, McLeod Boyle *England*, Mrs. Horace Cooper and John Whyte *Italy*, Susan Cleverly *Belgium*, Pearl Grace *Canada* and Mrs. Robert Kenworthy *Japan*. Then came a part of the first act of "Madama Butterfly," including the scene between *Pinkerton* and *Sharpless*, the entrance of *Butterfly* with chorus of girls, and then the love duet between *Butterfly* and *Pinkerton*, stunningly sung by Janet Griffith and Llewellyn Jones. Edward Hartwell and Warren Willard were *Sharpless* and *Goro* respectively.

While the change of scene was being effected, Mrs. J. W. Harris sang with facile voice the first aria from "Lucia," with Edna Scheidt as *Alice*. Nearly the entire first act of "Carmen" followed. In

this a chorus of thirty-five was heard, Jane Crawford Eller making a most bewitching *Carmen*. Her voice is a glorious one and her acting was worthy of high praise. Mrs. George A. McDonald was an excellent *Gilda* and Edward Wolter a fine *Rigoletto* in a scene from Act II of this Verdi opera. Mr. Wolter sang his big aria admirably and Mrs. McDonald handled the music of the hapless *Gilda* with fine results. At the close of this scene the quartet from "Rigoletto" was sung before the curtain by these two singers and Mrs. Eller and Mr. Jones.

From Act I of "Trovatore" a scene was magnificently sung by Susan Cleverly and D. G. Angevine as *Azucena* and *Manrico*. Miss Cleverly's "Stride la Vampa" was sung remarkably and she acted the part with great intelligence.

Another scene from the same opera presented Mrs. William Frantz as *Leonora*, singing the aria, "Amor sul' alle rosee," beautifully and the duet with Mr. Angevine and chorus behind stage.

Everything moved smoothly and the singing of the principles reflected the highest credit on Miss Sims, whose training of them was truly splendid. She deserves all manner of praise for providing so thoroughly artistic a program.

Mrs. Sarah Hunter Davidson and Mrs. Gail F. Bangs assisted at the piano.

Paul Steindorff of Oakland, Cal., and Ollie Graham, county superintendent of schools, Eagle County, Red Cliff, Col., have recently expressed their approval of the song, "The Magic of Your Eyes," in letters to Arthur A. Penn, the composer of the song.

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Charles Henry Meltzer in New York American: "He is by long odds the greatest basso in this country, if not the only one."

Edward Ziegler in New York Herald: "One of the most beautiful bass voices ever heard here."

Claude Debussy, after hearing Mr. Lankow in Paris: "This is the first time I hear the quality of voice that I thought of, when I composed 'Roi Arkel' in Pelleas et Melisande."

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St. Louis Post-Dispatch.—"Florentine St. Clair, in the title role, exhibited a pretty and well-trained voice and proved herself the best of the troupe's sopranos."

Salt Lake Tribune.—"Florentine St. Clair sang *Leonora* with delightful clearness and much intensity in the dramatic scenes. Her 'Oh, Blessed Vision,' and 'Love, Fly on Rosy Pinions,' can be pointed out as gems, but the best of her work was probably the duet with *Manrico* and the famous trio in the last scene."

San Francisco Call and Post.—"Florentine St. Clair created a furor by her singing of 'The Last Rose of Summer,' and it is doubtful if the liquid beauty of her tones has ever been surpassed in the rendition of this favorite number."

San Francisco Examiner.—"Florentine St. Clair was *Arlene*, and an adorable one. Besides possessing a lovely, high soprano voice, which she uses with great expressiveness, she is a convincing actress and made *Arlene* a real heroine."

Los Angeles Evening Herald.—"Florentine St. Clair as *Martha* gave a wonderful performance and gave the sympathetic touch required by the part. In 'The Last Rose of Summer' she scored the greatest triumph of the evening."

The Morning Oregonian—Portland.—"Of pre-eminent merit was the remarkable vocalization displayed by Florentine St. Clair in the rôle of the sprightly *Lady Harriet*. In her rendition of 'The Last Rose of Summer' her voice has a rare flute-like quality in its upper notes and she sings with amazing ease, and an apparent joy in her work. The audience paid Miss St. Clair rapt attention and storms of applause brought her graciously to respond to an encore."

Spokane Review—Spokane.—"The Florentine of Florentine St. Clair was both sympathetic and artistic. She has a charming soprano,

of delightful timbre, and an equally charming presence. She is a talented young singer. The audience took to her wonderfully; had it been larger she would have been obliged to repeat 'D'Amor sull' Ali Rosee,' so emphatic was the applause."

Spokane Daily Chronicle.—"The coloratura soprano of Florentine St. Clair was the striking feature of the evening, her voice and the irresistible appeal of her personality combining with splendid effect in the rôle of *Leonora*."

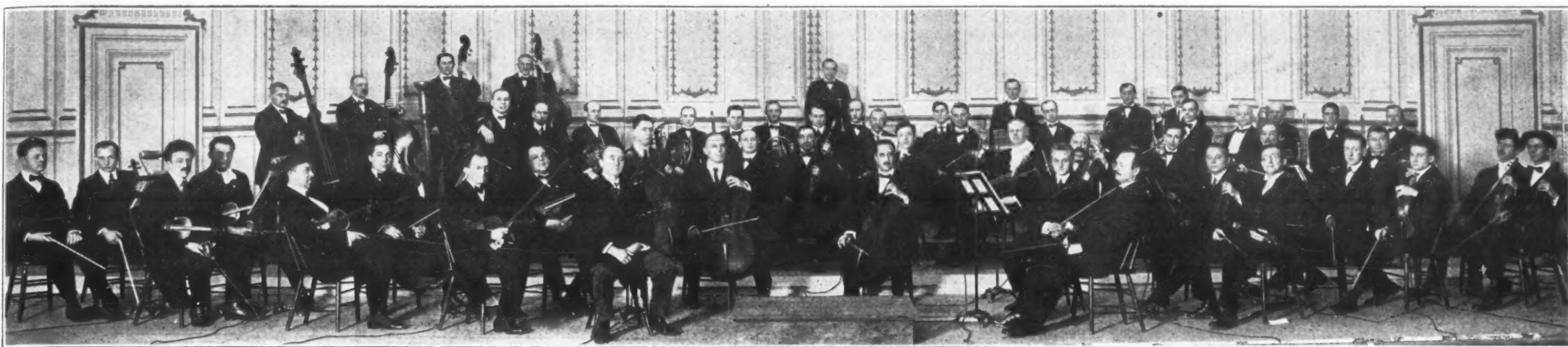
Seattle Daily Times.—"The piece gave Florentine St. Clair the opportunity to make her Seattle debut under auspicious circumstances, and she made the most of it. In the name part, she displayed a lyric soprano voice that is already verging upon the coloratura, and that in time may open before her the dazzling field of vocal pyrotechnics so long occupied by the gifted Tetzlaff. Miss St. Clair has been singing only four years. She has two factors, youth and ambition, along with a remarkable voice, and they are sure to advance her greatly in coming seasons. 'The Last Rose of Summer' of course drew an encore."

Minneapolis Morning Tribune.—"Florentine St. Clair, in the rôle of *Martha*, was the particular star of the evening. Her voice is a high lyric soprano of lovely quality and her singing shows a thorough musical knowledge. She interpreted the rôle with charming coquetry and refinement."

The Globe—Toronto.—"Florentine St. Clair, as *Leonora*, has a pure and lofty soprano, and it is a great moment to hear her sing 'On Rosy Wings of Love' and the 'Miserere' solo while she is prostrate at the door of her lover's prison. On both these occasions Miss St. Clair was recalled."

ADDRESS: c/o MUSICAL AMERICA, 80 E. JACKSON BOUL., CHICAGO

Portland (Ore.) Symphony Orchestra Plays Big Role in Festival



Portland (Ore.) Symphony Orchestra, Which Contributed Much to the Success of Portland's Music Festival, June 6, 7 and 8

PORTLAND, ORE., June 15.—Portland music-lovers enjoyed three notable concerts on June 6, 7 and 8, when the Portland Musical Festival was given at the Municipal Auditorium. The big auditorium, which seats 5500 persons, was not filled at any of the concerts, although the audiences were big and enthusiastic. It was a disappointment to the management, however, that larger crowds were not in attendance. The expenses attendant upon such a venture are heavy, and it requires the hearty co-operation

of the public to make such affairs financially successful. There will be a deficit; how great has not yet been disclosed.

Artistically and musically the festival was a notable achievement. As an educational factor its effect and influence cannot be too highly rated. The soloists engaged for the festival—Mabel Riegelman, soprano; Frances Ingram, contralto; Morgan Kingston, tenor, and Hiram Tuttle, baritone—are finely endowed singers and contributed largely to the success of the festival. Miss Riegelman by her daintiness, her charm and her beautiful soprano voice scored immediately. Miss Ingram's fine contralto

voice also charmed her hearers. Messrs. Kingston and Tuttle were also heartily admired.

While the soloists contributed much to the success of the festival, the greatest victory was that won by the chorus of 300 high school students, under the direction of William H. Boyer, and the orchestral accompaniment to the chorus by seventy other high school children, under the direction of Carl Denton. Portland was amazed by the efficiency attained by these young people, and Mr. Boyer and Mr. Denton deserve warm praise for the splendid work of this chorus.

The regular Festival Chorus of 250

voices, which sang Coleridge-Taylor's "Hiawatha's Wedding Feast" on Thursday night and Thomas's "The Swan and the Skylark" on Saturday night, was under the leadership of W. H. Boyer. It sang finely.

The Portland Symphony Orchestra, which has given a number of excellent concerts the past season, sustained its excellent reputation, and Carl Denton, leader, who is a musician of exceptional ability, has every reason to be proud of its contribution to the success of the festival. Sidney G. Lathrop, executive secretary, was also an important factor.

N. J. C.

SOME IDEAS OF A MASTER PIANIST ON MUSIC STUDY

Leopold Godowsky Tells How Children Should Be Instructed

EDITOR'S NOTE.—This is the first of a series of three articles by this famous master written originally for a western newspaper and revised and edited for MUSICAL AMERICA.

THE majority of people marry. The majority of people who marry have children.

The majority of people who have children want them to advance and develop so that they may lead a higher and fuller life than they—the parents—lived.

It is a pretty large order to indicate in these few words how thousands of families can be started on the right mu-

sical track, but I shall endeavor to make a few suggestions.

First, let us realize that all the great system we have built up to care for our physical needs—our railroads, factories, mines, cities, our houses, skyscrapers and paved streets—has been built up to care for our bodily existence only for one reason—namely, that in those bodies our minds and spiritual natures may grow and be refined.

And if this physical well-being does not result in such mental and spiritual growth, then all the works of man which you see about you are wasted, and might as well disappear.

In the second place let us realize that music is at least the most direct and forceful—if not in all respects the greatest—means whereby one man's mind and soul communicates with his fellows.

To understand the message of music one does not need to have a trained mind, as he does to appreciate the finest poetry, nor a trained observation, as he does to get the most out of wonderful paintings, nor a trained reason as he does to understand science—but only an ear. Any human being that can hear can be thrilled and developed by music. It speaks direct from soul to soul without any intervening machinery.

So much for inner development as the first aim in life, and so much for music



Leopold Godowsky

as the first medium of this inner development.

To the parents whose children are reaching the school age I would say that, though no set rule governing all children may be put down, on the average a boy or girl of usual intelligence can profitably begin the study of the piano between the ages of six and eight years. Prodigies may begin earlier. Some more phlegmatic children should begin later.

The first care of the parents in obtaining the best teacher should be to find one who combines knowledge and aesthetics. By that I mean the teacher should love and understand music, and should also know the mechanical means of transmitting this understanding and a proficiency in expressing it.

This teacher should not be one who will think only of teaching the child by dry-as-dust exercises just how high to lift the finger and how to let it fall. Neither should he be one who, though a true musician, is so careless technically that he will content himself with assigning pieces to the pupil and hearing him play them over perfunctorily.

This teacher must combine the spirit and body of music, the understanding and the technique, in one harmonious whole.

MISS VAN DRESSER HELPS

Sings at Presentation of "Pershing's Crusaders" War Film

A huge "Musical Lawn Festa" will be given for the benefit of several war relief societies, including the American Friends of Musicians in France, at Briarcliff Manor on the grounds of the palatial Spiegelberg country estate, Miramont Court, on Saturday afternoon, June 29. The main part of the three-hour benefit will be devoted to a concert given by Marcia van Dresser, the well-known American soprano, assisted by Charles Cooper, pianist, and Tom Dobson, the popular young artist, who sings, or rather speaks, to his own accompaniment, clever little children's songs which appeal both to one's humor and heart-strings.

Miss van Dresser joined forces with Mr. Creel's Bureau on Public Information last Thursday, when she sang at the Lyric Theater in conjunction with the Government propaganda film, "Pershing's Crusaders." She began with an aria from "Aida" and followed with an English group, which concluded with the popular song, "The Bird," by Dwight Fiske, which, it will be remembered, was inspired at the beginning of the war by the flight of a Curtiss biplane over New York City.

R. E. Johnston announces that he has made arrangements with Caruso to sing at the Ocean Grove Auditorium Saturday evening, July 27. This will be Caruso's first summertime appearance in America.

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NOTES OF THE CHICAGO STUDIOS

Chicago, June 22, 1918.

THE commencement concert of the Columbia School of Music was given at the Auditorium Theater, June 17. The program was presented by Ernestine Louise Rood, Beulah Hayes, Eloise Bedlan, Sollie Niemkowsky, Anne Sullivan, Esther L. Rich, A. Cyril Graham, the Columbia School Orchestra under the direction of Ludwig Becker, and the Columbia School Chorus under the direction of Louise St. John Westervelt.

Artist pupils of Walter Knupfer, Harry Weisbach and Frederick Carberry took part in the commencement program of the Knupfer Studios at the school recital hall June 20. Among those appearing were Myrtie Peterson, Samuel Hungerford, Dorothy Denham Eichenlaub, Mrs. George R. Virmond and Anna Louise Daze.

Graduation exercises of the Sherwood Music School featured three programs: By the dramatic art department, June 20; by pupils of the piano and voice departments on the afternoon of June 21; and the commencement concert on the evening of the same day.

Eusebio Concialdi, baritone, of the Chicago Conservatory, gave a recital at Fine Arts Recital Hall, June 16. He was assisted by Elizabeth Ewing, Jean Hippach and Margarette Dillon.

The Rt. Rev. Samuel D. Fallows spoke upon "Music in War" at the June Festival given by the International College of Music, Expression and Dancing June 21 at Auditorium Recital Hall. A short program was presented by Ferne Gramling, soprano; Elsie Edgar Bennett, reader; Bernardine Bristol and Elmer Gill, pianists; George Balsiger, tenor; Otoy Mizuki, baritone. Six little girls gave patriotic dances. Commencement honors were conferred upon the graduating students by Emma Clark-Mottl, president.

At the close of the entertainment, Mrs. Clark-Mottl, president of the Interna-

tional College of Music, donated \$45 in behalf of the college to the fund for the music department of the American Library Association war camps. A number of jacks were guests of the college at the entertainment.

A series of piano recitals has been given during the month of June by pupils of Georgia Kober at Sherwood Recital Hall. Marion Montrose Rinn appeared on the 8th; Meta Louise Kummer on the 13th; and Helen Ariel Holcombe on the 18th.

The Chicago Musical College school of opera gave a program at the Ziegfeld Theater, June 22. The second act of "Tosca" and scenes from the second and fourth of "Carmen" were sung under the direction of Edoardo Sacerdote. Following this program a series of divertissements were presented by the school of ballet under the direction of Andreas Pavley.

*Edna Kellogg, pupil of Edoardo Sacerdote, has been engaged by the Boston English Opera Company.

Two new members of the Chicago Musical College faculty, Harold V. Mickwitz and Max Fischel, have already begun their duties in the institution.

M. A. M.

PROF. BALDWIN'S SEASON

N. Y. City College Organist Issues Booklet—Gave Sixty Recitals

Samuel A. Baldwin, professor of music and organist at the College of the City of New York, has again issued his annual booklet, containing his programs for the season 1917-1918. This is his eleventh year of bi-weekly organ recitals at this institution, given every Wednesday and Sunday afternoon during the college year, with the exception of the vacation periods.

During the last season Professor Baldwin gave sixty recitals, presenting 282 different composition, eighty-eight of which were given at these recitals for the first time. In the lists one finds the standard works of Bach, an imposing list of sonatas and suites, miscellaneous

shorter works and a list of transcriptions. Among the new sonatas and suites at these recitals one finds René L. Becker's Sonata, Op. 52, and his Suite in D Minor, Op. 56; Hugh Blair's Suite, "Milton"; Gordon Balch Nevin's Suite, "Sketches of the City"; R. S. Stoughton's "Egyptian" and "Persian" Suites, Louis Vierne's Symphony, No. 4, Op. 32, and Frank E. Ward's Sonata, No. 1, Op. 15. Many American compositions in the smaller forms were given by Professor Baldwin, including works by Mark Andrews, I. Barton, Lucian C. Chaffin, Clarence Dickinson, Roland Diggle, Carl R. Diton, James R. Gillette, Hugo Goodwin, H. B. Jepson, Will C. Macfarlane, H. Alexander Matthews, Gordon Balch Nevin, Oscar E. Schminke, Charles A. Stebbins and Pietro A. Yon.

Thomas Egan Directing Summer Concerts in K. of C. Huts

Thomas Egan, Irish tenor, is directing a series of summer concerts in the Knights of Columbus huts at the camps in the vicinity of Greater New York. Mr. Egan will also present for the sailors at Pelham Bay Naval Station an open-air production of Shakespeare's "As You Like It."

Paul Sebring Pupils in Recital

WASHINGTON, IND., June 1.—Pupils of Paul Sebring gave a recital on May 28 at the Presbyterian Church. Among the performers were Lucile Bixler, who sang Ball's "Who Knows?"; Mrs. Okie Simonson, who sang Bishop's "Evening Brings Rest and You." Roscoe Allen was heard in B. C. Hilliam's "Freedom for All Forever" and Effie Jordan in Frederick W. Vanderpool's "My Love Forever Thine Shall Be."

LOUISVILLE TO AID STUDENTS

In Public Schools by Offering Instruction in Instrumental Music

LOUISVILLE, KY., June 19.—The Music Department of the Public Schools, to aid the pupils in the study of instrumental music, intends to offer class instruction, under thoroughly competent teachers, at the lowest possible figures. Credits are given for proficiency in these studies.

Two recitals by the graduating class of the Conservatory of Music were given on Monday and Tuesday at the Auditorium of the Y. W. C. A. The performances were marked by a high degree of excellence.

Julia Levin, one of the younger local sopranos, lately gave a joint-recital with Charles Letzler, violinist, at the Y. M. H. A. auditorium. The singer's voice proved pleasing and of unusual range. Mr. Letzler of the Conservatory faculty played with his usual artistry. Mrs. Harry Bloom was an able accompanist.

The annual concert of the public school violin pupils took place in the auditorium of the Girls' High School last Saturday night and showed that much is being done for talented grade pupils. Ten schools were represented in quartets and massed ensembles. The Children's Community Chorus and Orchestra, directed by Victor Rudolf, were also on the program, giving an excellent performance.

H. P.

Among the artists soon to sail for France with the Y. M. C. A. are Mrs. Vernon Castle, Lillian Russell, Grace Ewing, Margaret Weaver, Elsie Stevenson, Edith Rubel, Martin Reynolds and the Hoyt Sisters.

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A SUMMARY OF MAYO WADLER'S ART by Louis C. Elson

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—The Boston Advertiser.

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Ideal of Russian Symphony Orchestra to Express Soul of a Long-Oppressed People

Conductor Modest Altschuler's Underlying Purpose in Creating Organization to Interpret Message of His Compatriots — Society in Its Sixteenth Season and Growing Steadily in Popularity

THE growth in popularity of the Russian Symphony Orchestra has not been an accident, but the direct result of purposeful work toward a definite ideal. The conception of this organization was to give the right interpretation to Russian music in order that the American people could understand the length, breadth and depth of the feeling expressed by the music. Modest Altschuler did not organize this great body of musicians merely to be the leader of an orchestra, but feeling strongly the heart throbs of a people oppressed by autocracy to such an extent that learning to read was a crime, he wanted to tell the story in that universal language, music.

Modest Altschuler is a native Russian, born at Mohileff on the Dnyeper River. His father, the founder of the first local theater, was a violinist, as was also an elder brother, but the instrument chosen for Modest was the 'cello, and this he began to study at the age of eight years. At eleven, he became the pupil of Gobelt at the Conservatory of Warsaw, and at thirteen made his first appearance as soloist with the Conservatory Orchestra under the leadership of Zarzicky. After graduating with honors at Warsaw, Mr. Altschuler went to Moscow, where he won a scholarship at the Imperial Conservatory, then under Safonoff's direction. After the formation of the Russian Symphony Orchestra, Mr. Altschuler brought his former master, the late Wassili Safonoff, to this country.

In 1890 Mr. Altschuler conducted the first symphony concert ever given in his home town, which occasion was also his first wielding of the baton. His family traces its ancestry back 500 years to a Bohemian family of that name which emigrated from Prague to Russia. Musical Prague at that time was divided into two factions, the "old school" (altschule) and the "new school" (neueschule). Thus the name "Altschuler" comes from the people who allied themselves with the old school of musical composition to interpret the new.

Mr. Altschuler feels that only Russians can interpret Russian music. It is a music peculiar to itself, as it is the outgrowth of oppression. Some compensation had to come, and it came through music. The musicians who form the personnel of the Russian Symphony Orchestra live, as it were, each piece as it is played. Their temperament is the development of years. Their ideal is to have their audience feel, while they play, as they, the musicians, feel. The Russian Symphony Orchestra's scope is growing wider and wider, and now, as before,

there is maintained a traveling orchestra of fifty men. In this way music lovers in all parts of this country and Canada are enabled to hear them.

Daniel Mayer, under whose management the orchestra at present is, says the bookings for the coming season include a tour of considerable distance during the



Photo by J. de Strelecki

Modest Altschuler, Conductor of Russian Symphony Orchestra

early autumn until December, when it returns to New York City to fulfill engagements here. In January it will make a special tour with Elias Breeskin, the Russian violinist, as soloist, and in March and April, 1919, will make another extended tour.

After a concert in Washington in 1916, Margaret Wilson, the daughter of the President, who is a great admirer of Mr. Altschuler's work and his personal friend, took him for consultation to the heads of the Educational Department. There Mr. Altschuler propounded the advisability and the outlines of a National Conservatory of Music, and at Mr. Clayton's request submitted a brief giving in full his ideas of the constitution of such a conservatory. In all things Mr. Altschuler's thought is one of growth, construction, permanency. His orchestration of American compositions whose themes are based on old Negro melodies shows how keenly he appreciates the emotional side of music and is able to set it in classical form. The Russian Symphony's programs are not confined solely to Russian music.

This is the sixteenth season of the orchestra.

FORM VOLUNTEER BAND

General Barnett Endorses Organization — Aims to Aid Recruiting

The Downtown League, made up of nearly 500 business houses and financial institutions in lower Manhattan, is aiding the movement to provide young men for an American marine band. Eighty-five men have enlisted. The band will have 110 members. A. D. Schaefer, a former army bandmaster, has offered his services as instructor. The band will furnish music voluntarily for public functions and to assist in Marine Corps, Navy and Army recruiting.

The band members recently adopted a resolution requesting the New York American to aid them in a public request to citizens for funds to purchase instruments and uniforms.

The following Honorary Board has been formed to aid this cause: Mayor Hylan, Police Commissioner Enright, George F. Parker, Adolph Lewisohn, Mrs. William Randolph Hearst, Mrs. John Sherwin Crosby, Mrs. E. N. Breitung, Mrs. Daniel Guggenheim.

General George Barnett, commandant of the United States Marine Corps,

has approved the purposes of the organization. He says:

"Music is always an inspiration to military activities and at this time your efforts are expressive of practical patriotism. Through your organization the corps will not only be aided in its recruiting, but will cordially welcome the enlistment of well trained musicians, from the ranks of the hundred or more young men who will be tutored under your supervision."

Applications for membership should be addressed to American Marine Band, 150 Nassau Street, by mail.

WAR CONCERT IN ST. LOUIS

Myrna Sharlow Sings at Italian Relief Benefit—Plan State Convention

St. Louis, Mo., June 22.—An entertainment for the benefit of the Italian Relief Society was held last Monday evening in the Statler Hotel ballroom. An elaborate musical program was arranged, at which the principal event was the appearance of Myrna Sharlow of the Chicago Opera Association, who came especially for the event. She sang arias from "Tosca" and "Madama Butterfly" and two other groups, receiving much applause. A feature of the evening was the auctioning of an autographed picture of Enrico Caruso by H. W. Eddy, which was purchased by Lester Faust, son of E. A. Faust of the Opera Committee, for \$1,175.

Local musicians are planning many informal entertainments for the out-of-town teachers who will be here during the coming week to the State convention. Mrs. W. D. Steele of Sedalia, who is chairman for this section of the American Federation of Musical Clubs, will attend with a number of other women, with a view of closer affiliation for the various clubs. A feature of the music will be the initial performance of Max Gottschalk's Piano Quintet.

The Music Committee for the Independence Day Pageant is composed of Ernest R. Kroeger, chairman; William John Hall, vice-chairman; George D. Markham, Oliver Richards, Homer Brown and Herbert W. Cost. The fourteenth annual commencement exercises of the Kroeger School of Music took place last Wednesday night. Twenty-four graduates, all women, were heard in a diversified program. H. W. C.

Schubert Oratorio Society of Newark Sings Handel's "Judas"

NEWARK, N. J., June 18.—The Schubert Oratorio Society, conducted by Louis Arthur Russell, gave Handel's "Judas Maccabaeus" in Wallace Hall last night before a representative audience. About fifty members of the chorus were present, supported by an orchestra from the Newark Symphony forces. The soloists were Lina Conkling, soprano; Ernest Davis, tenor, and Edgar Fowlston, bass, with Anna Shreve Burgies at the piano. P. G.

SUE HARVARD TO BE SOPRANO SOLOIST AT THE TEMPLE BETH-EL



Sue Harvard, Soprano

Sue Harvard, the soprano, has been engaged as soloist at Temple Beth-El. She was recently re-engaged as soloist at the First Church of Christ, Scientist, this being her second year at that church. These engagements are in the nature of a tribute to Miss Harvard's unusual ability as a church singer.

Miss Harvard will give her first New York recital early in next November. Her appearances with the Trio de Lutèce the past season have been especially successful. She is appearing in joint recital with Carolyn Beebe at Greenwich, Conn., on Friday of this week.

Ethelynde Smith in Demand at Many Universities

PORTLAND, ME., June 4.—Ethelynde Smith, soprano, has been engaged to appear during the season of 1918-19 at the Universities of Virginia, Louisiana and Tennessee. She will also sing at Ottawa University, Kan.; Colorado College, Col., and the University of Wyoming. Miss Smith has previously appeared at the last-named university and has also sung at the University of Montana, Bozeman, Mont.; Kansas Wesleyan University, Salina, Kan.; Huron College, Huron, S. D.; State Normal School, Cape Girardeau, Mo.; State Normal School, Glenville, W. Va.; Aurora College, Aurora, Ill.; Drexel Institute, Philadelphia; Colby College, Waterville, Me.; Wheaton College, Norton, Mass., and Monticello Seminary, Godfrey, Ill.

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American Soprano-Composer

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From Schenectady Gazette:
May 22, 1918

"The presentation was filled with many human incidents aside from the singing of the score, among them the appearance of Miss Meta Schumann, soprano, of New York, in the solo roles for that voice without preparation that could be truly considered as such. The announcement of her substitution for Marie Stapleton-Murray was not made by the conductor until the second part of the production was about to be sung. Cond. Hallam refused to apologize for her in advance or beg the indulgence of her audience, for, he said, despite the fact that she had never seen the work when called upon to sing it, she was the only soprano of whom he had knowledge who had the grit to go through with it. Later developments proved that his confidence in Miss Schumann had not been misplaced.

Miss Schumann proved the possessor of a remarkably perfect pianissimo soprano

tone. Her range was adequate for the work given her, and the fact that she was literally 'jumping' into the numbers with practically no rehearsal makes it apparent that she is an extremely efficient sight reader and a singer of almost supreme adaptability. Her remarkably clear, sweet higher tones were revelations to her hearers and she proved entirely pleasing."

From Schenectady Union-Star:
May 22, 1918

"Mr. Hallam had to announce that Marie Stapleton-Murray, the soprano whose name appeared on the program, was ill and as she was the only singer whom he knew who had studied the part he had been puzzled to get a substitute until Meta Schumann, soprano soloist of the First Reformed church of Brooklyn, who had never seen the part until yesterday, undertook to sing it. Her lyrical, full toned voice and admirable technique were most expressive of the charm of feeling in the musical settings of the parts which came to her."

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New York, June 29, 1918

WANTED: ACTION!

MUSICAL AMERICA extends a cordial welcome to the members of the New York State Music Teachers' Association who hold their thirtieth annual convention in New York this week.

The moral influence wielded by this vital unit of the national union of teachers can hardly be overestimated and therefore the result of the deliberations will be watched with more than eager attention. Several matters of pressing importance will doubtless come in for action: standardization, proposed legislation affecting music, furtherance of practical projects for the promotion of art ideals, and so on.

Standardization has been discussed for a decade; no movement has been assailed so bitterly or espoused so warmly as the plan which has for its aim, as we interpret it, the purification of musical pedagogy. A movement which spells the doom of incompetency in music instruction naturally courts violent opposition in some quarters. A scheme which proposes to apply tested principles to pedagogy (not to art, as some persons have been foolishly led to believe) naturally clashes with the settled convictions of some reputable and thoroughly honest musicians. Ten years of discussion have surely brought out sufficient evidence on one side or the other to warrant a definite decision on standardization, either for rejection or acceptance. And we cannot believe that the labors of the earnest and highly qualified musicians who have championed better teaching methods during these years can come to naught. This week's action may tell.

Other matters of similar weightiness may come under the observation of the Association. For example, why not have the public school music systems searchingly investigated?

Again, only recently attention was called in these pages to an astounding condition of affairs in military music, a situation which if corrected might drive the opening wedge in the battle for Governmental support of music.

If investigation shows that forward movements are worthy of the support of musicians why not throw moral weight on the side of progress and justice?

HONORING AN ALLY

To the spirited plea made editorially in the *Globe* last week for a Gilbert and Sullivan revival music-lovers will eagerly subscribe. Perhaps not everybody is ready to follow the *Globe* writer in his choice of the

Metropolitan Opera House as an eminently suitable locality for such a revival. Some question there may be, too, whether singers, whatever their comic abilities in operas of the humorous persuasion—including in that category everything from "La Serva Padrona" to "Don Pasquale," or from "The Marriage of Figaro" to the "Meistersinger," which the man in the street lumps under the designation of "grand opera"—have ever shown the same ability in light opera, the same sense of operetta style, if you will, as persons whose *métier* is the theater, as distinguished from the opera house. It is true, as the *Globe* maintains, that the size of the Metropolitan should not be prohibitive if the dimensions of the Hippodrome were not in the case of the "Pinafore" production. But how much of the essential Gilbert and Sullivan spirit was there in that "Pinafore" production? And—to take only one of the Metropolitan artists deemed eligible by the *Globe* for the hypothetical star cast—although Mr. Caruso might be a very amusing Nanki-Poo in the "Mikado," he would hardly be funny in the way the Gilbert intended him to be.

Nevertheless we should be enjoying even now some of the inimitable series of masterpieces. As art productions everyone of these works, from the "Sorcerer" to the "Mikado," is as perfect in its way as the operas of Mozart or of Wagner. To-day, when all honor is due our brothers-in-arms, no such opportunity should be omitted to favor our English ally. In presenting "Pinafore" or "The Pirates," or "Patience," or "Iolanthe," or "The Mikado," we do homage not only to a master satirist but to the greatest composer that England produced and the most distinctively English musical form. There is more of the spirit of Britain in ten bars of "Pinafore" or "The Pirates" than in twenty symphonies à la Elgar or all the harmonic rarefactions of a Cyril Scott.

THE FIGHT FOR SCHOOL CREDITS

One of the aims of the Musical Alliance of the United States which is receiving widespread and popular support is that which has to do with the introduction of music in our public schools, with proper credit provided for its study, either in the class room or in the home.

Apparently whatever opposition may exist to this idea is asserting itself in half-hearted fashion, for each week witnesses a new triumph for those who are working for the cause.

It must not be supposed, however that the opponents to music study as a major educational subject have been routed, or that their efforts to block the movement are unworthy of consideration. They base their opposition on the theories that (1) music is a more or less indefinite, individual art, of no especial cultural value; (2) that there is no accepted standard to determine degrees of proficiency on the part of students and thereby establish a uniform measure of granting credits and (3) that there is no available means of excluding the claims of incompetent private teachers in such cases where the music study is done—as it is of necessity in most cases—in the home and beyond the jurisdiction of the class teacher.

These theories should invite the especial attention of State music teachers' associations and other musical educational bodies which are concerned with the propaganda to give music its rightful place in our public school system. In many schools, especially in the far West, music has had its test as a major subject, even to the extent of including the study of orchestral instruments, and in every case, so far as available records show, with distinguished success. While music itself is an art, it can be studied only by the observance of scientific principles; consequently it affords mind-training possibilities equal to those of most other academic subjects.

As for the second objection, there is hardly a State in the Union which has not considered the subject of standardization. In many states there are recognized standards to determine the rating of music teachers. To confess that an instructor's ability cannot be determined is to confess laziness and indifference on the part of those who should be in a position to know these things. The Board of Regents of New York State is now considering a plan which may be accepted as a standard if there are no others available.

The third objection is the one which issues a challenge to the musical fraternity. In approaching the whole subject of school credits, its propagandists owe it to themselves as well as to the future success of their plan, to see to it that the claims of no teacher of doubtful standing be admitted as certification of a student's right to receive school credits for private music study. To allow instructors without some recognized qualification to set such claims before the school authorities would invite disaster to the whole cause.

Secretary Baker says 800,000 of our boys have gone to the front. Help bring them back quickly by saving to the utmost of your ability and buying War Savings Stamps.

PERSONALITIES



Sergei Klibansky, the Vocal Instructor, Enjoying a Constitutional with His Daughter, Sonja

Sergei Klibansky, the vocal instructor, is a firm believer in the advantages of physical exercise. One of his greatest delights is taking walks with his daughter, Sonja, and many are the enjoyable strolls they take together. Besides walking, Mr. Klibansky goes to the Y. M. C. A. gymnasium almost daily to "keep in form." For the week-ends the vocal teacher loves to go to his farm on Long Island. Mr. Klibansky has taken a house for the summer in Ridgefield, Conn., where he will teach two days each week, and later he intends to spend some time in the Adirondacks.

Gabrilowitsch—Ossip Gabrilowitsch, the noted pianist and conductor, and his wife, Clara Clemens, the contralto, left New York on June 17 for Seal Harbor, Me., where both artists will spend the summer months.

Sternberg—Constantin Sternberg, the Philadelphia pianist, is the possessor of a collection of busts, manuscripts, autographs and pictures that make his studio a virtual museum of musical history, so says the *North American* of that city.

Nansen—The wife of Frithjof Nansen, the Norwegian explorer, is well known on the Scandinavian concert stage. During the years of waiting while her husband was trying to reach the North Pole, Mme. Nansen drew large audiences by her singing of old Norwegian ballads.

Caruso—Enrico Caruso intends to try New York as a summer resort, thus far the first time since he has been at the Metropolitan that he will not go to Europe or South America for his vacation period. He will vary urban life with occasional trips to the seashore and inland resorts.

Rosenblatt—Fully three years have elapsed since Josef Rosenblatt, the cantor-tenor, gave his promise that when the new Jewish orphanage should be completed in New York's East Side, he would sing at the dedication exercises. These occurred on June 17, and Mr. Rosenblatt, despite numerous engagements, made every effort to keep his word which had been given when the cornerstone was being laid.

Spalding—Albert Spalding, the violinist, who is now in Italy as a lieutenant in the Aviation Corps of the U. S. Army, recently dined with King Victor Emmanuel. In a letter Mr. Spalding says that he sat beside the king and for two hours they spoke in English, as Victor Emmanuel speaks the language fluently. One of the king's suggestions to Mr. Spalding was, "When you fly over Vienna to bombard it, take your violin along and play the 'Star-Spangled Banner.'"

Cadman—Upon his return to Los Angeles in May Charles Wakefield Cadman was asked by his many local friends and admirers to give a recital on his opera, "Shanewis." Accordingly, fresh from the scene of his New York success he gave an "interpretative recital" of "Shanewis" with Ethel Graham Lynde, on May 10, before the Friday Morning Club. Miss Lynde and the composer were successful in giving their auditors an idea of the opera and were overwhelmed with praise.

Alda—Mme. Frances Alda, the distinguished Metropolitan soprano, closed her professional activities for war charities in a blaze of glory at the Metropolitan Opera House, when \$47,600 was realized at the concert given for the benefit of the men in the Navy under the auspices of an association of society women of which Mme. Alda was chairman. This was the thirty-seventh charity concert at which Mme. Alda appeared during the season just closed. She is now taking a needed rest at her summer home on Long Island.

Stanley—Mme. Helen Stanley, the soprano, maintains that an audience is almost as much responsible for the success of a recital program as is the singer. "The moment I go on the concert platform or the operatic stage," she declared in a recent interview, "I can somehow feel whether or not my audience is with me. Not that there is ever actual antagonism—at least, not so far in my career"—smilingly tapping wood. "But every once in a while a singer is certain to encounter an audience that gives an impression of cold indifference or scepticism. Then, of course, it is the singer's task to overcome that feeling and to make—yes, fairly make—the people like her."



BY CANTUS FIRMUS

REALIZING the need of a reliable, accurate and complete Directory of Musicians, we hereby print one:

BACH, J. S.—The father of music.
BAXTER, IGGIE.—Noted and enterprising press agent. Telephone, 40 Billingsgate.

BEETHOVEN, L.—A great man. See preface to Sonatas.

BELLADONNA, LUCY.—The beautiful lady who sells tickets at the Opera House.

BRAHMS.—See Strinsky.

CARUSO.—Most famous tenor. First name Enrico. Born in Italy. See Guard.

ZATAMARINGUE, CATO.—Promises to be leading composer of Whopper Junction, Okla. Composed significant fugue on "Over There," "Catastrophe" Organ Quartet (manuscripts).

Incomplete? Hellfire, it wouldn't be a Directory of Musicians if it were complete.

* * *

ON MUSICAL HUMORISTS.—What is so rare as a sense of humor in an organist? Yet, there is H. B. Gaul, MUSICAL AMERICA'S Pittsburgh correspondent (whose flippancy gaiety at once suggests the captive organist) and there's H. B. Mountford, editor of the *Consol*, who unfortunately is not also our correspondent. Then there is Henry Gideon, our Boston correspondent, but no, he's simply a pianist who orders his toast in Latin. And there's another pianist, who, we recently discovered, possesses a high type of humor—André Benoist. Critics take themselves too seriously to venture into the select circle of humorists, except our own H. F. P., who has been known on occasions to lapse into hexameter chuckles, and Pitts Sanborn of the *New York Globe*, whose fun is often of the acidulous kind, and our good, old, gentle W. J. Henderson of the *Sun*. Of course, the *New York Herald's* articles on music often exhibit rare humor (for example, on June 20, when an editorial writer referred to R. Huntington Woodman as the composer of "Shanewis"), but this is not a legitimate example of humor in music.

* * *

THE MUSIC UNDER OUR WINDOWS.—For the sake of posterity we are making brief notes on the music we hear daily from our editorial room windows:

LAST MONDAY.—Morning and Afternoon.—A band; 99 99/100 per cent brass.

It won't float. Played "Over There" seven times.

TUESDAY.—In Morning—Another band (thought at first it was a flock of trained seals). In Afternoon—Competing fife and drum corps arrives. "Over There," six times; "Star-Spangled Banner," fourteen times.

WEDNESDAY.—Cowville Chorus of men, with silver cornet band. Concert in front of Public Library from 12 to 2.30 p. m. Think they sang "Star-Spangled Banner" five times; the "Marseillaise" five times. At 4 p. m., bass drum solo by Indian chief at W. S. S. booth. Fire department drill. 5 p. m., a rather good soprano sang "Star-Spangled Banner," wrapped in Old Glory.

THURSDAY.—Police Band. "Star-Spangled Banner" four times. During afternoon a trombone quintet. "O. T." five times; "Star-Spangled Banner" nine times.

FRIDAY.—Three sopranos, wrapped in O. G., one contralto, and one-half a tenor. Two bands in the late afternoon, a big one and a little one, each worse than the other. Anthem nine times; "America" four times.

SATURDAY.—Session of the Ocarina Mouth-Organ and Xylophone Symphony Band on the Library steps. And we are supposed to have an efficient police system in this city.

* * *

PARALLEL TITLES.—Mrs. Floyd Miller of Tampa, Fla., recently sang a group of songs in a concert in Tampa that we must append. Is there similarity of title among songs? Look!

"The Magic of Your Eyes."
 "The Radiance of Your Eyes."
 "The Magic of Your Voice."

Suggestions for other composers:

"The Legerdemain of Your Optics."
 "The Cabalistic Lure of Your Orbs."
 "The Necromancy of Your Visual Organs."
 "The Odylic Force of Your Peepers."
 "The Resonance of Your Voice."
 "The Dampness of Your Lips."
 "The Gleam of Your Gizzard."

P. S. None of these titles is copyrighted, as yet. C. F.

* * *

Godknowsky!

DEAR CANTUS FIRMUS:

I like this little quip. Hope you will: Frivolously,

BLANCHE FREEDMAN.

*A letter received recently at the offices of Haensel & Jones, addressed sim-

ply thus and nothing more, "Professor Leopold Godowsky, New York City," reminds one of the story told about another letter addressed simply thus and nothing more, "Mark Twain, God Knows Where," upon receipt of which the great American humorist sent the following reply, "HE did." We do not know what reply the great Polish humorist and pianist will send, but we'd like to, because we can wager it will be a good one.

*The Little Quip.

METODEN.—Eleven-year-old Jasper of Boston presented himself at the recruiting station.

"Officer, I want to enlist," he said. "I

indorse the action of these people in Los Angeles, Pittsburgh, Providence, Hoboken and other important music centers which have branded Bach, Beethoven, Brahms, Wagner and the rest of this crew as baby-killing Huns. I think highly of the clubs in Ozark, Okla.; Lizard, La., and other cities which have banned the playing of Brahms by the local bands. But these people haven't gone far enough. What is necessary is to go after these Hunnish assassins who frame up the L. & B. piano methods and the like and the Turks who have fingered the Bach inventions, Czerny and the rest. Give me a gun, Mr. Officer. I want to deal with these fellows personally."

Muzio Elected Honorary Member of Sigma Alpha Iota Sorority



Claudia Muzio and Members of the Alpha Chapter of Sigma Alpha Iota Sorority, of Which the Soprano Was Lately Made an Honorary Member

WHILE on a recent Western trip Claudia Muzio, the Metropolitan Opera soprano, was initiated by Alpha Chapter of the Sigma Alpha Iota Sorority. The initiation took place in Ann Arbor in the Green Room of the Hill Auditorium, and in her talk to the members of the sorority she at once found a high place in their regard.

Sigma Alpha Iota Sorority is an honorary national musical sorority, which has for its watchword, "quality and unusual ability rather than quantity," and also provides specifically for the "further development of music in America." It was founded June 12, 1903, with Elizabeth A. Campbell, Frances Caspari, Minnie M. Davis, Leila H. Farlin, Nora C. Hunt, Georgiana Potts, Mary Storrs, all

graduates and later teachers in the University School of Music at Ann Arbor, signing the articles of incorporation. There now are fourteen chapters of this sorority, as follows:

Alpha Chapter, University School of Music, Ann Arbor, Mich.; Beta, Northwestern School of Music, Evanston, Ill.; Gamma, Am. Conservatory of Music, Chicago, Ill.; Delta, Detroit Conservatory of Music, Detroit, Mich.; Epsilon, Conservatory of Music, Ithaca, N. Y.; Zeta, College of Musical Art, Indianapolis, Ind.; Eta, College of Music, Cincinnati, Ohio; Theta, Washburn College, Topeka, Kan.; Iota, Conservatory of Music, Cincinnati, Ohio; Kappa, University School of Music, Lincoln, Neb.; Lambda, N. E. Con. of Music, Boston, Mass.; Mu, Wesley College, U. of N. Dakota, Grand Forks, N. D.; Nu, Milliken Conservatory of Music, Decatur, Ill.; Xi, Lawrence Conservatory of Music, Appleton, Wis.

Its honorary members must be of international reputation. N. G. B.

BUFFALO FLAG DAY CONCERT

Philharmonic Chorus Performs New Ode—Blind Pianist Gives Recital

BUFFALO, N. Y., June 20.—The Flag Day celebration conducted by the Elks was impressive and interesting beyond ordinary events of the kind. The Philharmonic Chorus, under the direction of its new leader, John Lund, provided the musical portion of the entertainment. An "Ode," written for the occasion by Frank Whiston of Commissioner Malone's office, with musical setting by John Lund, was sung when the Elks' service flag of ninety-eight stars was unfurled. Both poetically and musically this "Ode," which is entitled "Our Jewels," is worthy of high praise. Clara M. Diehl, official accompanist of the Philharmonic, presided at the organ.

Patricia L. Boyle, the blind pianist, who made such an excellent impression when she was first heard here a year ago, gave a recital in the Twentieth Century Club hall on June 14. Her artistic advance during the year was considerable, and her program gave her opportunity to display her natural musical gifts and her admirable technique. On June 17 Miss Boyle repeated this program at the Roycroft Inn in East Aurora, with great success.

Mr. and Mrs. Louis Bangert gave a

reception at the College Club on June 13 for De Witt Coult's Garrettson, the new organist of St. Paul's Episcopal Church, and his wife. Mme. Berthe Baret, violinist, played for the guests with her usual charm. Buffalo is to lose temporarily two of its prominent singers, Charles Mott and Frank Watkins, who leave early in July to do Y. M. C. A. work in France. Mr. Mott is solo tenor at St. Paul's and an architect by profession, and Mr. Watkins is solo tenor at Westminster Presbyterian Church and a vocal teacher. F. H. H.

Four-Year-Old Boy Passes Music Test with High Honors

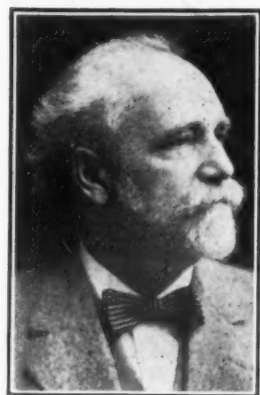
* **CHATHAM, CANADA, June 17.**—A four-year-old boy of Dresden, Donald Munn, passed the introductory music examinations recently held at the Ursuline Academy with a percentage of 94 and first-class honors. Dr. Vogt and Mr. Seitz, the examiners, were astounded by his ability and predict for him a brilliant future.

Mu Phi Epsilon, a national musical sorority, of Evanston, Ill., has presented the American Red Cross with twelve Victrolas in portable waterproof cases, to be sent to French hospitals for the entertainment of sick and wounded American soldiers.

CONTEMPORARY AMERICAN MUSICIANS

No. 22
CLARENCE
EDDY

CLARENCE EDDY, the American organist and teacher, born in Greenfield, Mass., on June 23, 1851; son of George Sanger Eddy and Silence Cheney



Clarence Eddy

Eddy. Began his musical education at the age of ten, when he studied the piano with Laura J. Billings. His second teacher was J. Gilbert Wilson, with whom he took up the organ for the first time, when he first decided to specialize in organ rather than piano work. Later he studied under Dudley Buck in Boston, and in 1868 he went to Europe, where he remained for three years, studying piano under Loeschorn and organ under August Haupt. At the age of twelve he obtained his first position as organist in a church. At sixteen he gave his first

recital, appearing at Springfield, Mass., to dedicate an organ. Since then he has dedicated over 1000 organs in the United States.

In 1874 returned to Chicago, where he directed the Hershey School of Music. Became organist for two years of the First Congregational Church in Chicago, and for seventeen years was organist and choirmaster in the First Presbyterian Church of Chicago. Gave nearly 400 recitals in Chicago, including a series of 100, at which no number was ever repeated. Made tour throughout the United States, Canada and Europe, giving numerous recitals. Played at the Vienna Exposition in 1873, at the Centennial Exposition in 1876 and at the Paris Exposition in 1889; also at the Chicago Exposition, Pan-American Exposition, St. Louis Exposition, Jamestown Exposition and others.

He is the editor of many books on organ methods and organ collections. These comprise "Church and Church Organist," "Organ in the Church," "Concert Pieces for the Organ," "Method for the Pipe Organ," etc. He is an honorary member of the Royal Academy of St. Cecilia at Rome and an Officier d'Académie of France. Present home in California.

STADIUM SYMPHONY SERIES INAUGURATED

**Favorite Scores Finely Played
under Volpe — Miss Fitzu a
Splendid Soloist**

New York's Civic Orchestra, so finely begun in the summer of 1916 under Walter Henry Rothwell's baton and continued last summer under Pierre Monteux, is not in existence this year. But in its place we have the Stadium Symphony Orchestra, of which Arnold Volpe is the conductor. It is the plan to give concerts nightly in the City College Stadium all summer or, at any rate, as long as the public shows its desire to have the concerts by its attendance.

On Sunday evening, June 23, the first concert was given before a very large audience, probably 4000 in number. In spite of it being October weather, it was agreeable to sit out in the open, with the rising moon and a glorious sky as a scenic investiture and listen to the program. Mr. Volpe has assembled a very able body of ninety musicians from the leading New York orchestras and they gave praiseworthy performances of Elgar's "Pomp and Circumstance," the "New World" Symphony of Dvorak and the "William Tell" Overture. There was no surprise for those who know Mr. Volpe's many excellent achievements, when he conducted the Volpe Symphony concerts in New York over a period of

years, to note again his skill as an orchestral conductor; his spirited style, his thorough knowledge of his scores and his firm control of his men were all again evident and he was showered with applause and given many recalls. He deserved them all.

As to the orchestra and the out-of-doors: a sounding board that is very efficient has been constructed by Edward Siedle, technical director of the Metropolitan Opera Company. The tone of the orchestra is thus projected directly, but the fact remains that a flute in the middle register, muted horns and a clarinet do not sound in the open air. Mr. Volpe is, however, keen and practical and showed his understanding of the situation by adding the cellos to the final chord of the "New World" Largo, and by having sextets of violins, violas and cellos do the passages for solo strings in this movement, as well as six cellos on the opening cello passage in the Rossini overture.

The soloist was Anna Fitzu, the American soprano of the Chicago Opera Association. And she scored a big success, singing the aria, "Ritorna Vincitor" from "Aida." Miss Fitzu was in superb voice and sang with great expression. At the close of the aria she was heartily applauded.

A portion of the Metropolitan Opera chorus appeared in the "Easter Song" from Mascagni's "Cavalleria," with Miss Fitzu singing Santuzza's music, which she did brilliantly. Unfortunately Maestra Setti had to choose from the available singers of his great chorus, and from what they did last Sunday it would seem that his best choristers are out of town. In the "Cavalleria" the men's voices were badly off pitch and also poorly balanced. And in the patriotic fantasy called "American Reveille," arranged by Mr. Volpe, they sang raggedly. This number also brought in Miss Fitzu, singing "Suwanee River," "Tenting To-night on the Old Camp Ground" and finally, holding the Stars and Stripes, she sang the "Star-Spangled Banner." All the Allied flags were brought out toward the close of this number and were waved in the breeze as the various national anthems were intoned. There are some admirable moments in this phantasy that do Mr. Volpe great credit, but as it stands it is much too long. If it can be cut down to half the time it now occupies it will be a very useful number this summer at these concerts. But we hope it will be rehearsed before the next performance.

During the Civic Orchestra's two seasons we failed, though regular attendants, to observe the *claque* at its concerts. At last Sunday's concert the master and his denizens were on hand, "planted" in various sections of the stadium, their hands newly shod for the event.

The Civic Orchestra was managed privately, the Stadium concerts are associated with our Metropolitan. It would seem that anything and everything belonging to our opera must allow this nuisance at its performances. Useless as it is to object to it at the opera, there ought to be a loud protest against it at these summer concerts. It is badly out of place. A. W. K.

PORTLAND, ORE.—The Oregon State Music Teachers' Association of the Portland district held its last meeting recently with about sixty present. The program was offered by Dent Mowrey, composer-pianist; Mrs. Edward Ballantine, cellist of Boston, and Abby White-side, pianist.

Guilbert in the Classroom and Her Student-Disciples

SOMEbody said that those lecture-recitals which Yvette Guilbert gave last year purporting to explain the secrets of her art did a great deal more to prove her desperate inimitability than to help the common herd become Yvette Guilberts. I obtained much of the same impression some weeks ago on attending one of the dramatic classes which Mme. Guilbert conducted at the Mannes School. It must be a privilege to work at anything under such a teacher. But it must also mean to taste despair. Whether the young women who formed this particular class were so fortified in their illusions of talent or genius as to be impervious to this sort of wormwood it would, of course, be difficult to say. To an outsider it seemed incredible that a single one should have the nerve to continue the heart-breaking task of essaying the flight of an eagle with the wings of a hen. I have seldom witnessed such an appalling demonstration of the difficulty of simplicity.

In this particular class were a dozen ladies. About two showed a promise of talent. The rest were pathetically mediocre. Mme. Guilbert talked to them with that delicious intimacy and informality she employs toward her audiences. She is unmercifully frank about their inadequacies and I should not have been surprised to have seen a profuse effusion of tears, which, however, did not transpire. For reasonable skill or intelligence they got praise in moderation. Conceit could never flourish in Mme. Guilbert's presence.

The girls were having their second or third lesson on "Barbara Allan." I heard the thing twelve times in an hour. Mme. Guilbert knows the difficulties involved in an eloquent delivery of folk poetry. Few students do. Certainly few of these did. I shall not describe the schoolgirl quality of recitations to which I listened, the artificial emotionalism, the exaggerated efforts at simplicity. One after the other was put down with a cutting "c'est très mal," or something to that effect. A girl who compared with her sisters did remarkably well, seemed pleased enough to have elicited "ce n'est pas mal." One spoke with a nasal voice, another made a mess of things when she attempted some awkward pantomime illustrating how the cold-hearted Barbara Allan drew aside the curtain to gloat over her expiring suitor, a third said, "Young man, I think you're dying," as if ordering a glass of ice-cream soda, a fourth rolled her eyes like a "movie" prima donna. Occasionally Mme. Guilbert would illustrate her idea. How any girl had the courage to go on in the face of that I cannot understand.

With "Barbara Allan" disposed of Mme. Guilbert summoned her disciples to a further test of expression. They were to improvise a little scene representing a lady's return to her home where she would find herself confronted with an unwelcome person. The artist herself took the part of the intruder. The results were humorous. If the indignation of these young persons over unwelcome

visitors is no more violent than what they registered this time they have a troublesome life in prospect. Their politeness or their unwillingness to injure the offender's feelings by putting her out of doors violently was amazing. Only in one or two cases did Mme. Guilbert announce that she recognized a gleam of sincere feeling or a true flash of command in their eyes. For the most part they seemed gripped and overawed by the mental force of the great personality before them.

And when the lesson was done Mme. Guilbert remarked to me apologetically: "Elles n'ont pas si bien fait aujourd'hui mais c'est parcequ'elles sont toujours intimidées par un étranger." Perhaps so. Also, perhaps not. Personally, I am inclined to explain their showing in Mme. Guilbert's own words: "Vous voyez, donc, comme les plus simples choses sont difficiles." H. F. P.

Pupils of William Hatton Green Heard in Recitals

Pupils of William Hatton Green, the Philadelphia pianist and teacher, were heard in two recitals given in West Chester, Pa., June 18 and 19. An exacting program was presented. The soloists winning praise for their pianistic skill included Martha D. Young, Eva I. Slack, Virginia Curtis Hawley, Margaret Ruth Thomas, Marion A. Lumis, Elizabeth Wilson Pharo, Mignon Bicking, Christine McClellan Ziebarth, Deborah Seal, Edna S. Hofman, Isabel Gest, Carol Hastings Thomas, Elva Marie Ashbridge, Gertrude Lavinia King, Margaret L. Hayes, Ellen R. Hayes, Edith Evelyn Cox, Ethel Lyndel Hoopes, Beatrice Bicking, Elinor Jacob and Malcolm Pratt.

Elizabeth Wood, the New York contralto, is busily engaged in preparing the program she will present at her second New York recital early in October. Miss Wood's first season under the management of Foster & David has been exceedingly successful.

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LAWRENCE'S (MASS.) MUSICAL "PLACE IN THE SUN"

Within Half-Hour's Ride of Boston, City Maintains Own Musical Institutions and Enjoys Visits of Celebrated Artists and Organizations—Chadwick Club, Formed Quarter Century Ago, Is Leading Artistic Spirit of Community—Y. M. C. A. Orchestra an Important Addition to Local Forces—Outlook for Future

BY AMBROSE L. McLAUGHLIN

LAWRENCE, MASS., June 18.—A few years ago the city of Lawrence became pretty well known from coast to coast. Up to that time its placid existence had hardly ever caused a ripple in out national life. But early in 1912 our erstwhile provincial city was the scene of a great industrial upheaval. According to the avid, yellow journalists from the large metropolitan dailies and magazines we were in the grip of a band of desperados, that our gutters were running with the blood of servile police victims and that the Great French Revolution was being re-enacted. In short, Lawrence became known countrywide as an unsafe place in which to reside. Whether this same impression still prevails in some localities is not known, but I mention the case for the reason that it marked the cessation of several of our most worthy musical enterprises, and at that time gave promise of greater breadth and popularity.

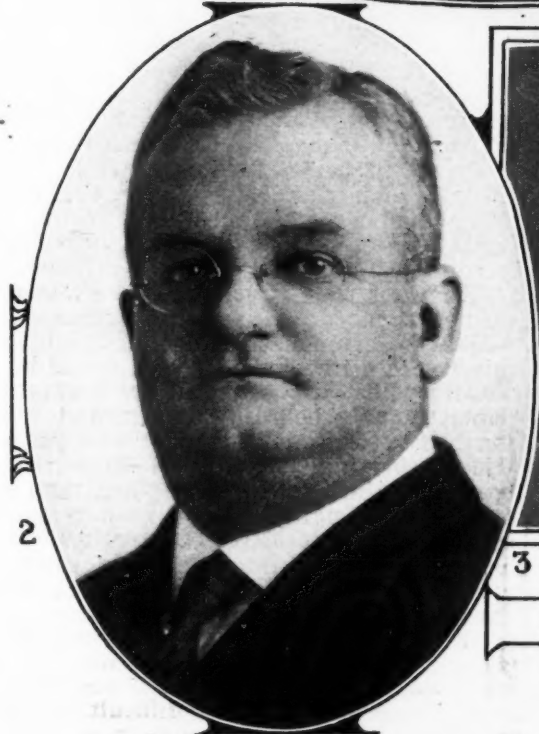
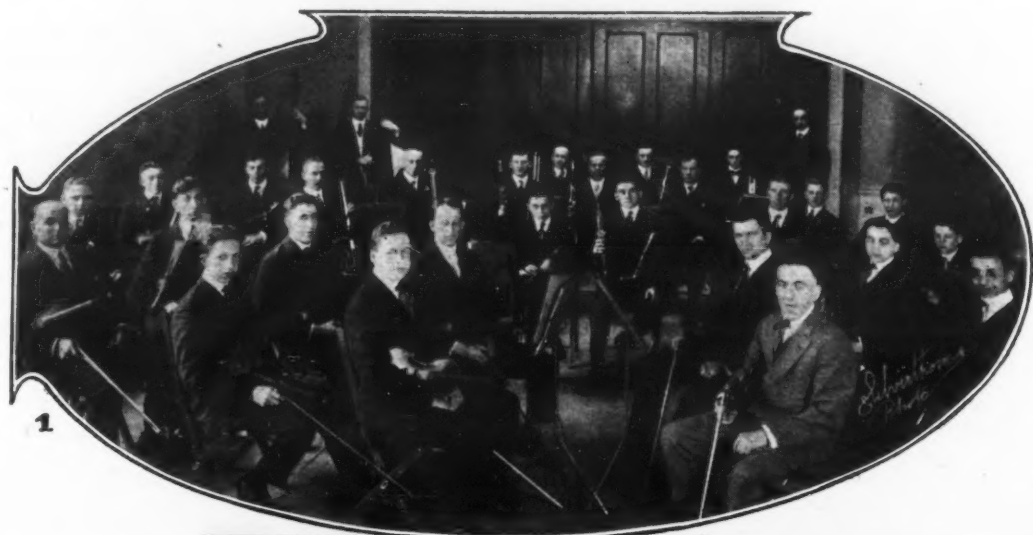
Owing to the short distance that separates us from Boston—a train ride of some thirty-seven minutes—our musical activities in the field of world-wide musical celebrities and organizations depended almost entirely upon the responsibilities assumed by local clubs, principally the Chadwick Club, named after our distinguished American composer, George W. Chadwick. Mr. Chadwick was a resident musician of Lawrence for many years before embarking into his wider field, and on several occasions has been the guest of the Chadwick Club at its musicales. This proximity to Boston has always made it possible for local music-lovers to attend operas, symphony programs and concerts that abound yearly in the "Hub." Consequently, it made it unwise, from a financial viewpoint, to present very many artists in Lawrence each season.

Résumé of Past Season

The most notable events of the season just closed were the three concerts given by the Tower Concert Bureau. Frank Stanley Tower, formerly connected with Charles A. Ellis at Symphony Hall, Boston, was at the head of the course. He recently filed a petition in bankruptcy, though all the local events proved money-makers.

The first of the series was given in the Opera House on Oct. 22, last, by Fritz Kreisler, and one of the largest audiences ever seen here heard the distinguished Austrian violinist. Every seat was taken and there was an overflow audience on the stage. As on his former appearances, Kreisler had Carl Lamson for his accompanist and the large audience was wildly enthusiastic, causing the soloist to add several extra numbers to his program.

The second concert on Dec. 4, was originally advertised with Paderewski, the Polish pianist, as the attraction, but the cancelling of all his public engagements, made a change necessary, and



LEADING FIGURES AND ORGANIZATIONS IN MUSICAL CIRCLES OF LAWRENCE, MASS.

No. 1—The New Orchestra, Made Up of Members of the Y. M. C. A. No. 2—Thomas F. Leonard, Dean of Lawrence Organists. No. 3—William A. Walsh, Librarian. No. 4—Flora M. Sanborn, Vice-President of the Chadwick Club. No. 5—Marie Kelley, Public School Music Supervisor. No. 6—Rodolphe Janson La Palme, Baritone

Leopold Godowsky, pianist, and Paul Althouse, tenor, were announced. But Althouse's Metropolitan Opera engagement conflicted and Arthur Middleton, baritone, came in his place. The attendance was nearly as large as at the first concert and both artists vied with each other in public favor. Middleton's consummate vocalism fully atoned for the disappointment occasioned by Althouse's absence. Mme. Mary Pumphrey was the singer's accompanist.

The third and final concert in the course was given on Jan. 28. Julia Culp, the Dutch contralto, was originally scheduled to sing, but for reasons laid to "war conditions" she did not appear and the evening's program was given by Mme. Marie Sundelius, Metropolitan Opera soprano, and Ralph Smalley, 'cellist. Mme. Sundelius had sung here before and her operatic training readily showed her vocal advancement. Mrs. Dudley Fitts was accompanist for Mme. Sundelius and Mme. Mary Pumphrey acted in a similar capacity for Mr. Smalley, who is a prominent member of the Boston Symphony Orchestra. The attendance, though the smallest of the course, was quite gratifying in view of the inevitable disappointment occasioned by the switching of artists. All things considered, it was the most enjoyable series of concerts given here in recent years.

On Jan. 20, at the Opera House, Evelyn Parnell, coloratura soprano, of the Chicago Opera Company, sang at a concert given in aid of the Italian refugees. As was chronicled in MUSICAL AMERICA, Miss Parnell was the outstanding feature on the program. She proved a capable interpreter of songs as well as of oper-

atic arias. Alexander Alberini, a Boston baritone, also sang and made a good impression upon the large audience. Three local Italian bands played in their usual vigorous, if not highly artistic, style.

The famed Paulist Choir of Chicago made its initial appearance here on March 1, at the Armory before an audience that taxed the seating and standing capacity of the enclosure. It was a genuine treat for local lovers of choral singing, and Fr. Finn's songsters were right royally treated during their stay. Among the soloists was Parnell Eagan, tenor, who has several relatives in this city.

Y. M. C. A. Orchestra's Début

One of the most important events, from a purely local standpoint, was the first public concert given in the city hall on May 12, by the newly formed Y. M. C. A. Orchestra of forty players. Rehearsals had been going on for some time under the direction of Claude H. Phillips, whose name as a musician is widely known throughout New England. He is leader of large orchestras in both Salem and Lynn and for several years was a member of the Boston Festival Orchestra. Another event of local interest was the appearance of a Lawrence boy, Frank Remick, on the program, both as composer and conductor. Mr. Remick was born here in 1881 and has studied from boyhood, taking up the playing of cornet and piano. Besides being the composer of many short works, two of which were on Sunday's program, Mr. Remick also composed a light opera, "Dream Trail," which was first presented in Portland, Me., in February, 1912. To sum up briefly, the work of the local orchestra

was highly praiseworthy. Persons who have made any serious kind of study of choral and orchestral formation are well aware of the difficulties that beset the organizer and the different members of the organization. When a leader is more or less compelled to accept voluntary material to fill his ranks, his lot is not one to envy. He is obliged to whip his recruits into the best shape possible. At times his volunteers have not been thoroughly schooled to differentiate between good tone and other kinds. As a general rule he cannot obtain the proper kind and number of instruments to give correct balance. Cornets must be used in place of the nobler tones of the trumpets. In fact, such volunteer orchestras must of necessity confine their efforts to the lighter, less complex sphere of orchestral works. The program, except for the Schubert B Minor Symphony, reflected considerable credit upon the leader and the orchestra, which is composed mainly of very youthful players. They responded readily to the wishes of the conductor, Mr. Phillips, and for the most part the tone was evenly balanced. In the numbers by Mr. Remick, which he conducted, there was much spirit of a military type. The numbers are strongly of the Sousa style, yet have an originality that showed Mr. Remick to be a proficient melodist as well as clever orchestrator. The large audience was in a most receptive mood and extended hearty approval of the orchestra's efforts. Lawrence has good cause to feel proud of the new musical organization.

At a concert given in the Opera House

[Continued on page 24]

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LAWRENCE'S (MASS.) MUSICAL "PLACE IN THE SUN"

[Continued from page 23]

on May 12, in aid of the new Italian school, interest centered chiefly on the appearance of a local baritone, Rudolph Janson La Palme. Mr. La Palme is at present a pupil of Ramon Blanchart, baritone of the old Boston Opera Company and until recently instructor at the opera school of the New England Conservatory of Boston. Mr. La Palme sang several operatic numbers and groups of French and English songs and gave evidence of sound training as well as a deep appreciation of musical values. Others on the program were Mrs. Rose Cassasa, soprano; Mrs. Louise Burton, contralto; Alfred McGuire, tenor; Paul Spain, baritone; George Livotte, violinist. Fannie Levis and Arthur Venner acted as accompanists.

Two concerts, on May 27 and 28, were given in the Y. M. C. A. under the auspices of the Lawrence Humane Society, by Jules Falk, violinist; Gertrude Arnold, contralto, and Malvina Ehrlich, pianist. The attendance was good on both occasions and the artists fully lived up to the advance notices.

Just at this time the various vocal and instrumental teachers are offering their pupils in season-end public recitals, events that go a long way towards stimulating interest in the pupils, their relatives and friends.

Chadwick's Visit

While the appearance here on March 25 of George W. Chadwick at a musical program for the late Charles G. Saunders, who for twenty-five years had been president of the Chadwick Club, could not be classed as a musical event, still the importance of having in our midst so distinguished a musician as Mr. Chadwick calls for mention in our season's resumé. Mr. Saunders, a thorough student of music, was a close friend and companion of Mr. Chadwick for many years and in his remarks on "Musical Activities and Personal Reminiscences," the composer told in a quiet, personal manner of the many delightful incidents in which both figured.

On March 22 Raymond Havens, pianist, gave an interesting recital in Saunders Hall before a rather small gathering. He was cordially received and was obliged to add several extra numbers to the program, which was carefully chosen to reveal the ample capacities of the artist. Several of his local friends are planning another engagement early in the fall.

At a largely attended Flag Day service given in the city hall on June 14 by the Lawrence Lodge of Elks, the Lotus Male Quartet of Boston was one of the features of the program. The quartet, comprising Messrs. Martin, Hicks, Raymond and Cannell, has sung here on several occasions, and its finely balanced ensemble work caused frequent outbursts of applause.

Work of Chadwick Club

To give a complete review of the activities of the Chadwick Club would necessitate going back twenty-five years when this little group of musical enthusi-

asts banded together for the express purpose of advancing, not only their own ideas on the subject, but those of the public as well. The club's early years were confined mostly to private musicales among promising local talent, but as the years advanced the scope of the work was broadened and soon each season brought to our city, under the club's auspices, many musical artists of world-wide reputation. Among them were the Flonzaleys, the Kneisels, the Smalley Trio, the Adamowski Trio, Kreisler, Rudolph Ganz, and many others. On two occasions we had the complete Boston Symphony Orchestra and, considering the expense, these occasions show in a decided manner the praiseworthy efforts of the local organization to create and foster a deep current of musical appreciation. Often during their halcyon years they may have become rather too confident, depending upon past laurels, and deficits occurred which were unflinchingly paid.

As was remarked at the beginning of this article, the industrial unrest of 1912 was one of the causes that led the club to take only a passive interest in the city's public musical events since that time, but the regular monthly meetings are held for members and a few invited guests, when programs of an entertaining and instructive character are presented by the members, many of whom are musically proficient. At present the destinies of the club are presided over by Vice-President Flora M. Sanborn, a piano teacher of note, who has been with the organization since its inception. Bertha Childs, another piano teacher, also a charter member, is secretary, and Edmond B. Choate is treasurer.

In brief, the Chadwick Club has done more to stimulate and keep alive the musical spirit in Lawrence than any other agency. At present several of the more progressive members are agitating a wider, more municipal scope for their future work.

Unlike the Chadwick Club, where the yearly dues of the members materially assist in financing its events, the Choral Society was dependent entirely upon public support. Beginning in 1909 the Society flourished for five years and rather than face possibly larger deficits it was deemed wise to discontinue its concerts temporarily. That's where the mistake was made. Getting a chorus of 150 voices trained to a state of efficiency and then suddenly disbanding proved to be poor judgment, as sufficient courage has not been shown to revive its memorable activities, when "Elijah," "Messiah," "The Creation," "The Golden Legend," "The Walpurgis Night," "The Swan and the Skylark," and Gounod's "Faust" were finely given with specially engaged soloists. Among the presidents of the society who gave freely of their time and services were Dr. Robert Farquhar, Albert I. Couch and Owen A. Kenefick. Many of us feel that the time is ripe to revive the Choral Society and again give Lawrence the opportunity of hearing the best oratorios as well as operas suitable for concert work.

Music in the Schools

The music taught in the schools in

years past, not only in Lawrence, but in practically every city or town of ordinary size, has been of a more or less nondescript character. The present condition in the Lawrence schools is rather confusing if one listens to all the versions. Upon the resignation of William F. Keyes as head instructor of music, Louise Mahoney, an assistant, was elected supervisor. She still holds the position and plans the work in the various grades. She is assisted by Marie Kelley, who is also styled as supervisor. Since Mr. Keyes's resignation the feeling has prevailed in certain quarters that a man should be given the position. Miss Mahoney feels that the music course is still too confining and would like to see music given a place in the regular curriculum and individual merit allowed for proficient pupils. She feels that with greater freedom and scope to her work, gratifying results would be shown. Judging by the very favorable reports that come from cities where credits are given in music study, it will not be very long before this beneficial system is installed in Lawrence. At present Ripley and Tapper's Harmonic Primer, divided into monthly courses, is being used and while both Miss Mahoney and Miss Kelley feel that they are accomplishing gratifying results, they still feel the need of individual credits as a stimulus to pupils' interest.

Knowing that Prof. Thomas F. Leonard was the dean of local organists in point of continuous service, I stepped into his studio a few days ago and found him reading his copy of MUSICAL AMERICA. Upon inquiry he said that he had subscribed to it off and on for several years. He further said that of all the various musical publications that he had read in his rather lengthy career as a teacher and player, that MUSICAL AMERICA was by far the most interesting, in that it kept him informed upon things not covered by the more technical publications.

Mr. Leonard comes of a decidedly musical family. He began his career as a church organist at St. Mary's in 1890, succeeding Joseph Dignan, and he has held that post continuously ever since. Two brothers, W. A. Leonard, deceased, and Rev. D. J. Leonard, were composers of church music. Another brother, Rev. John B. Leonard, is also a student of music, having written several short hymns and writing and arranging religious words to various suitable melodies.

Musical Literature

Through the efforts of Librarian William A. Walsh the Public Library is now equipped with a wide range of volumes upon all branches of musical subjects. In discussing the subject Mr. Walsh was enthusiastic and told of his efforts and desires to keep in the vanguard of progress by adding to his collection all works that have in them a reasonable amount of public appeal. A survey of the catalogues showed a lengthy list of scientific and practical books upon voice and instruments, historical reviews of opera, oratorio and the symphony, their development, and critical comments upon the works and the composers. They are written for the serious student and the ordinary music lover will also find books where technical terms are avoided as

much as possible. Librarian Walsh has shown good judgment in his choice.

Among the less pretentious musical organizations, one that is doing good work and meeting with popular approval, is the Knights of Columbus Glee Club. It was formed a few seasons ago and, while not specializing in church music, has been heard in several of the churches in programs for male voices. Robert E. Saut, an instructor in the High School, is the director and his untiring efforts have borne good fruit. With a much larger membership and public co-operation the club should occupy a prominent place in the city's musical life.

Looking at local musical conditions from all angles, they are on the high road to improvement. The cold indifference of many of the leading citizens can be made to give way to warm enthusiasm when the value of a genuine, wholesome musical atmosphere is properly placed before them.

A "Service Hymn" has been published by the Milliken Conservatory of Music, Decatur, Ill. The music is by W. B. Olds and the text by Marie Welch of the class of 1921 at the conservatory.



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UNIQUE FEATURES IN LAFAYETTE (IND.) HIGH SCHOOL'S INITIAL FESTIVAL



Orchestra of Jefferson High School, Lafayette, Ind., Which Was an Important Factor in the May Festival. Paul T. Smith Is the Conductor

LAFAYETTE, IND., June 12.—For the first time in the history of Jefferson High School a May Festival was staged this year and succeeded in running with full houses for three nights. The orchestra, which is well balanced, is composed of thirty-five members, under the direction of Paul Tinscher Smith. The chorus and principals were also under the direction of Mr. Smith, who was ably assisted by Lelia Egnew of the High School and Kennard Barradell of

the Lafayette Conservatory of Music.

The festival was unique in form, the first part being devoted to an orchestral concert and the last half to opera. In the first half the orchestra played the Haydn "Military" Symphony, the "William Tell" Overture and a group of smaller numbers, featuring the "Poupée Valsante" of Poldini. The orchestra had spent three months in preparation of this part of the evening and handled the music well. In the second half the orchestra was placed in the back of the specially enlarged stage and a large

open space was left in which the unique part of the program was to take place. This consisted of "Gems from 'The Bohemian Girl.'" The whole was done in costume, but without scenery. As the title suggests, it was composed of excerpts from the opera, arranged in such a way that the plot stood out clearly. Twenty numbers in all were sung and played and the soloists, all High School students, sang their parts ably. Marguerite Mayer, a promising young soprano, sang *Arlene's* solos with ease and was in splendid voice. Vera Zue May

enacted the rôle of the *Queen*, her voice fitting the part exactly. Tom Burke, sang *Thaddeus*; Francis March made the *Count's* work tell, and Douglas Hodges, as *Florestine*, carried off his effeminate part well. *Devilshoof*, in the person of Russell Bishop, a gifted baritone, was the best handled part from the dramatic standpoint and the music was thoroughly mastered.

As a whole, the festival was a decided success, over 2600 persons attending the performances. These amateur musical attempts are proving so popular that the plan will be continued in the fall with the presentation of "The Mikado."

SPALDING STIRS ITALIANS

American Soldier - Violinist Makes Speech at Orvieto—Evokes Cheers

ROME, ITALY, June 19.—Albert Spalding, the New York violinist, now in the American Air Service, delivered a most stirring speech at Orvieto, doing homage to the Italian troops engaged in the fierce battle at the front.

Ambassador Page chanced to be motor-ing in the neighborhood and, hearing of the ceremony, expressed a wish to be present. When Mr. Page appeared in the theater box he received a most enthusiastic ovation, the whole audience rising to their feet and acclaiming America.

In the course of his speech Mr. Spalding said: "I am sure I correctly interpret the sentiments of the Italian public when I declare that in these days of crisis and anxiety it is right that one should hear the voices of all the free, Allied nations of the world." These words were received with frantic cheers.

He continued by expressing his admiration and that of his compatriots for the splendid fight the Italians are now carrying on at the front, gave an account of the activity in the United States in war matters and of America's entrance into the war. He ended by saying that the United States now has 2,600,000 men under arms.

At the May Day Festival held at Tom's River, N. J., recently for the schools of Ocean County, 1600 school children sang patriotic songs in concert, directed by Helen K. Spain. The net proceeds were given to the Junior Red Cross Society.

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CHICAGO, NOVEMBER 30-DECEMBER 1.
(Third Engagement.)

First American Performance Palmgren Concerto "The River."

"Mr. Shattuck has endeared himself to the connoisseurs who take art seriously, and who put the things of musicianship above the things of flashy virtuosity. He performed, as always, with elegance of style and with fine poetic imaginativeness."—Borowski, *Chicago Herald*.

"The refinement of feeling and faultless musical taste were, as whenever Mr. Shattuck plays, aspects of the occasion."—Donaghey, *Chicago Tribune*.

"His technic is of the finest, his touch has the power to obtain all colors and shades of tone, and his conception is marked by understanding and excellent taste."—Knupfer, *Illinois Staats-Zeitung*.

Chicago Symphony Orchestra

MILWAUKEE, DECEMBER 3.

(Third Engagement.)

"In Arthur Shattuck the work found an ideal interpreter."—*Free Press*.

"Mr. Shattuck possesses all the elements necessary to the making of a pianist of the first rank, which enviable position he has attained in a remarkably short time."—Catherine Pannill Mead, *Milwaukee Sentinel*.

Chicago Symphony Orchestra

DETROIT, OCTOBER 29.

(Third Engagement with Detroit Orchestral Association.)

Rachmaninoff Concerto No. 1.

"It is one of the most beautiful of modern concertos, filled with imagination as well as with passages of sportive fancy. Mr. Shattuck enters into its various moods with resourceful energy and fire. Power, thought, emotion, and beauty of tone all reveal themselves in turn, and Mr. Shattuck easily figures as one of the best pianists now before the public."—N. J. Corey, in *Saturday Night*.

Philadelphia Symphony Orchestra

PHILADELPHIA, APRIL 5 and 6.

(Second Philadelphia Engagement this Season.)

Palmgren Concerto "The River."

"The prevailing influences are those of Grieg, Sinding, and Sibelius, yet the new man from Helsingfors has something to say for himself. It was worthily, brilliantly interpreted by the virile young American pianist, Arthur Shattuck, whose incisive attacks in chords and octaves, strong rhythmic sense, and musical understanding, recall Percy Grainger at his best. He was enthusiastically received."—James Hunker, *Philadelphia Press*.

"Mr. Shattuck has a remarkable technical equipment, combined with a perceptive intelligence, and an insight which made the composer fortunate in his interpreter. It is an extraordinary achievement, in itself, to have learned by heart (which is much more than committing to memory) a work which is a streaming procession of great handfuls of notes in sequence of celerity which must be not merely fast, but flowing. There were numerous recalls to seal a favorable verdict."—*Public Ledger*.

"It was admirably played, with brilliancy and power and expression, and a finely sympathetic intelligence."—*Philadelphia Inquirer*.

Kansas City Symphony Orchestra

KANSAS CITY, JANUARY 8.

(Return Engagement.)

"Mr. Shattuck is one of the most gifted and sincere of American players."—Frank Marshall, in *Kansas City Journal*.

Baltimore Symphony Orchestra

BALTIMORE, FEBRUARY 15.

Tschaikowski B Minor Concerto.

"Mr. Shattuck last evening revealed himself as an extremely brilliant and forceful artist, with a very clear, clean-cut tone. His performance throughout was marked by great breadth and fine intellectual appreciation. Indeed, one rarely hears a more thoughtful, carefully poised interpretation of this titanic concerto."—*Baltimore Sun*.

"Mr. Shattuck's playing has marked individuality, and the first movement of the concerto was marked by a broad dignity that was extremely effective and thoroughly in keeping with the scores."—*Baltimore News*.

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Presidents' Convention to Be of Signal Importance This Year

E. R. Lederman, Head of Association of Presidents and Past Presidents of State and National Music Teachers' Associations, Sends Out Call to Members—Weighty Topics to Be Discussed—Meetings Will Be Held in Chicago, July 10 and 11

CENTRALIA, ILL., June 17.—E. R. Lederman, president of the Association of Presidents and Past Presidents of State and National Music Teachers' Associations, has sent out a message to members of the association urging them to attend the convention, which this year is to be held in Chicago on July 10 and 11. Owing to the importance which musical questions assume at present, and owing to the fact that discussion is to be held and final action to be taken on important matters, the convention this year is expected to be one of the most important ones ever held.

After stating the purposes and origin of the association and the necessity for concerted action in regard to music throughout the United States, Mr. Lederman, in his message, proceeds to set before the members the questions to be discussed at the meetings, so that preparation may be made and the best ideas on the subjects obtained.

Standardization of music teaching is

one of the subjects to be discussed, as one of the subjects to be discussed, as uniform standardization of examination, according to Mr. Lederman, is one of the aims of the organization. One of the recent successes of the Association of Presidents in this respect was the action taken in regard to the Arkansas examination. At the request of the Arkansas Association, Mr. Lederman appointed Rossetter G. Cole, Allen Spencer, E. R. Kroeger, Arthur L. Manchester and William McPhail as examiners. At the convention the report of the examination will be read by Mrs. Emile Trebing, president of the Arkansas Association, and it is expected to have many facts of interest and help to the members present.

Another question of interest to be discussed this year will be the publication of a musical periodical. This is to be the official organ for all the state associations, whereby it is hoped to reach the great masses of people and help in organizing communal musical activity. With this paper, the association expects also to

be more influential in having music become accepted more generally as a major subject in the schools of the country.

In his statement, the president also thanks the editors of musical periodicals for their aid. "And as we profess our devotion to the cause of music in our country," he says, "let us fully recognize the willing workers for the same cause in other organizations, the editors of musical newspapers and periodicals, the many illustrious men and women in our profession, and co-operate with them whenever opportunity offers itself."

Besides Mr. Lederman, the president, the other officers of the association are Liborius Semann, vice-president, and C. S. Skilton, secretary and treasurer. Among the advisory members are Mrs. H. H. A. Beach, Carl Busch, Edgar Stillman-Kelley, John Alden Carpenter, Fannie Bloomfield-Zeisler, Alma Webster Powell, Theodore Presser, John C. Freund, editor of MUSICAL AMERICA, and other prominent men and women.

J. J. Hattstaedt, president of the American Conservatory in Chicago, and D. A. Clippinger have offered the convention all the rooms needed for the convention. The first meeting is to be held at the conservatory, Kimball Hall, Chicago.

Local Singers Give "Mikado" in Wichita—Farrar in Concert

WICHITA, KAN., June 15.—Gilbert and Sullivan's "The Mikado" was successfully given by local artists on June 10, 11 and 12, under the direction of E. F. McIntyre, James Ray Shyrook and Lucius Ades. The entire proceeds went to the Red Cross.

Geraldine Farrar was heard in concert here on May 31. K. E.

CRYSTAL FALLS, MICH., HAS ITS FIRST SPRING FESTIVAL

High School Choristers Do Excellent Work—Event Proves a Pronounced Success

CRYSTAL FALLS, MICH., June 22.—The first Spring Festival ever given in Crystal Falls, on June 7, proved a pronounced success. The High School Chorus of girls, led by Marie A. Schuetz, who directed the festival, with Flora E. Peterson as accompanist, sang Handel's "Hallelujah Chorus" with excellent effect, Costa's "With Sheathed Swords" with a crisp, sharp attack, well sustained, and, assisted by soloists, who did excellent work, showed in their singing of "King René's Daughter" the results of faithful practice and skilled teaching. The Boys' Glee Club sang Hyde's "Gipsy Song" and Gronow's "God of Our Fathers" with artistic blending and good tone.

In the "Bridal Chorus," by Cowen, and in "America Triumphant," by Damare, the two choruses combined forces with exceptionally good results. Community singing of familiar and patriotic airs roused the interest of the audience to personal co-operation, and a group of selected numbers, played by the High School Orchestra, lent finish to the performance.

MARCH SINGING TO BATTLE

In Last Letter to Mother New Yorker Describes Spirit of Americans

What singing means to the American army has been told by Lieut. Gordon Kaemmerling of New York in a letter written to his mother just before his death on June 6 near Chateau-Thierry.

In the letter Lieutenant Kaemmerling writes: "I can't tell you now all that I know. The most vivid picture that I shall carry back with me, more vivid, possibly, than any from the front, is a quiet, pretty French town overrun with children—marvelous fields about all the houses white and red-roofed and friendly, with their own little gardens."

"A company of Americans comes through. They are carrying heavy packs and wearing steel helmets—and the heat is terrific. Some of the little fellows are about done up, but grit their teeth and stick along."

"Some one starts up, 'There's a long, long trail a-windin',' and they all join in and their heads come up a bit higher as they get to the last lines of the doughboys' version, 'But some day we'll show the Kaiser what the U. S. A. can do.' This, after hiking many miles on hot, dusty roads, where a bit of shade and place to lie down would look better than an orchestra seat in paradise. They keep on going on their nerve, and grin as they do it. That's what is going to smash the Dutchman."

Lieutenant Kaemmerling's letter was written to his mother on his last march, when his regiment with the Syracuse Brigade helped the Marines drive back the Germans.

Joseph Regneas Plans War Concerts in Maine Summer Studio

Joseph Regneas, who is teaching in Raymond on Lake Sebago, Me., during the summer months, has planned a number of concerts for different causes to take place between now and September. The first of these will be a gala concert for the War Savings Stamp drive. Mr. and Mrs. Regneas are active in matters of national and international interest and have the distinction of having sent the first funds to the families of the musicians who so gallantly met death on the Titanic. A concert given at the Regneas studio by the pupils netted \$1,000 for that cause. Mr. and Mrs. Regneas anticipate fine results in their War Stamp drive.

New Song, "Pershing's Men," Finding Wide Favor

A patriotic song entitled "Pershing's Men," words and music by G. K. Fredricks, has just been issued by M. Witmark & Sons and is being sung by a number of prominent singers all over the country, among them Frederick Gunster, the American tenor. The song has much patriotic fervor and was successfully used in the recent Red Cross drive by Mr. Gunster in his appearances before gatherings in various parts of New York.

STRATFORD, CONN.—Violin pupils of Elsie Mallett Smith gave a recital on June 15. Helen Grace Smith, the teacher's sister, accompanied the soloists.

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AURELIO GIORNI ENLISTS; TO PLAY IN RESTA'S BAND

Brilliant Young Pianist Will Be
Soloist with U. S. Army Band
of Fort Hamilton

AURELIO GIORNI, the Italian pianist, has become a member of the Fifteenth Coast Artillery Corps Band, under the leadership of Rocco Resta, stationed at Fort Hamilton, Brooklyn. Mr. Resta's organization has already distinguished itself by its work at benefit concerts and it is the leader's wish to continue this branch of his service, availing himself of Mr. Giorni's art as soloist and as assisting artist with the orchestra and band. Percy Grainger, who formerly occupied this position, is now acting as assistant instructor at the U. S. Army Band Leaders' School at Governor's Island, N. Y.

It is undoubtedly the first time in the life of the young Italian whose brilliant playing has drawn such favorable comment from New York audiences for the last two seasons, that he has heard himself described as a "third-class musician." But this is his technical designation by the Army authorities as trombone player, as which he has become a member of the band. Mr. Giorni recently made use of his privilege as the possessor of first papers as an American citizen, to enlist in the United States army. The "limited service" to which the draft board relegated him gave him the oppor-



Aurelio Giorni, the Pianist, Who Has
Enlisted in the U. S. Army

tunity to offer his art to the service of the country which has given him such gracious welcome. As a result, the Resta Band is richer by the services of one trombone-player of somewhat extraordinary qualifications.

Mr. Giorni will give a recital this week for the officers and men of Fort Hamilton.

Pluck and Gifts Won Miss Garrison a Place in Vanguard of Vocal Artists

MABEL GARRISON, the popular coloratura soprano of the Metropolitan Opera Company, has had the most remarkable season of her career, and one which will keep her busy well into the summer. Not only has she been heard at many performances of the Metropolitan Opera House, but she has given over eighty concerts, appearing as soloist with the Boston, New York and Chicago Symphony Orchestras. At the close of the New York opera season the young soprano accompanied the Metropolitan Opera Company to Boston as the *Queen* in "Le Coq d'Or." Leaving Boston, she appeared at the Fitchburg Festival, and afterward at the Richmond Festival, where she not only scored a success vocally but succeeded in raising \$2,250,000 for the Liberty Loan. Her next festival appearance was in Cincinnati, where she was engaged to appear as leading soprano on four occasions.

The old prejudice against American art and artists is fortunately being

rapidly dispelled. The public is beginning to realize that instead of a drawback, it is an asset to be an American. But this state of affairs is obtaining only now, and Miss Garrison is one of the excellent American musicians who heretofore has had her light hidden under a bushel. But Miss Garrison's opportunity came this year at the Opera House, when she substituted at the eleventh hour for Mme. Barrientos in the *Mad Scene* from "Lucia." Her success was immediate and she received an ovation seldom equalled. This appearance was an even greater triumph than last season's, when she substituted successfully, also at short notice, for Frieda Hempel as the *Queen of the Night* in "The Marriage of Figaro." The season's successes brought recognition in the form of leading appearances in "Le Coq d'Or."

Miss Garrison's contention has always been that the American is greatly held back because he has not had the will to fight against the handicap of that easy road to success heretofore traveled by the foreigner only; that the American says, "What's the use? We cannot break

through the old prejudice against 'made in America.'"

"He is wrong," says Miss Garrison, "and labors under a misapprehension, or he is lazy. It is a wrong viewpoint to take and is no less than accepting immediate defeat. If there is a handicap, why not see what it is, and fight it until it is overcome, so that when we finally find ourselves in the front ranks with our European brothers our achievement will be so much greater?"

Miss Garrison can speak with authority on the subject of overcoming technical obstacles. For example, the young soprano presented this winter, when she was soloist with the Boston Symphony Orchestra, the unfamiliar *Zerbinette* aria from Strauss's "Ariadne auf Naxos," which created such a sensation that she had to repeat it with the Chicago and New York Symphony Orchestras. "Ariadne auf Naxos" is as yet unknown to American opera-goers and Miss Garrison has the distinction of having introduced it to the public by the initial performance of its famous aria of seemingly unsurmountable difficulties. Richard Strauss, who has been merciless to singers in many instances, makes great demands upon the soprano who attempts to sing this aria. To an accompaniment of a little band of twenty-two instruments, the aria is of twenty minutes' duration, and demands a voice which can range to F above the staff. Miss Garrison is the first American with the courage to attempt the feat in this country.

Miss Garrison has been re-engaged for the Metropolitan Opera, season 1918-19, and will spend a large part of her summer at Ravinia Park fulfilling the difficult task of presenting the leading rôles in seven different productions, "Lucia," "Traviata," "Rigoletto," "Tales of Hoffmann," "Romeo and Juliet," "Lakmé," and "The Barber of Seville."

PUPIL OF GRIFFITHS LEAVING FOR FRANCE TO SING FOR TROOPS



Inez Wilson (Center) and Mr. and Mrs.
Yeatman Griffith

Inez Wilson, lyric soprano, pupil of the Yeatman Griffiths, leaves this month with the Margaret Mayo Unit, the first unit sent overseas from the United States to entertain our troops in France. The unit was organized by E. H. Sothorn and Winthrop Ames. Miss Wilson is leading lady and prima donna of the company.

LIBERTY PAGEANT AT ILLINOIS UNIVERSITY

J. L. Erb Composes Music to
Langdon's Decoration Day
"Masque of Freedom"

URBANA, ILL., June 12.—In celebration of Decoration Day a pageant, called the "Masque of the Titans of Freedom," was performed at the University of Illinois. The masque was written by the university pageant master, William Chauncy Langdon, and the music to it, entirely for the organ, was written by J. Lawrence Erb, director of the School of Music and university organist. For the first time here organ music was used as an integral part of a dramatic work.

The idea of the masque was patriotic, centering in the characters of *George Washington* and *Abraham Lincoln*, who come together to tell of their experiences in bearing the brunt of strenuous times, and to express their devoted loyalty in the present national crisis. These two rôles were taken with remarkable ability by Francis K. W. Drury, assistant librarian of the university, and the Rev. Stephen E. Fisher, pastor of the University Place Christian Church. The realism of these two characters (whose dialogue was mostly a direct compilation from their own speeches and writings) was emphasized by symbolic figures and lighting effects. The majesty of *Washington's* character was represented by a group of figures in gold called the *Majestic Ones of Life*; the human kindliness of *Lincoln* by a group in blues and lavender called the *Human Spirits of Earth*; *Washington's* engrossing love for agriculture was represented by others in green with blue veils called the *Pastoral Elves*, while *Lincoln's* saving sense of humor by a group of little *Sprites of Humor*. So, in composing the music, Mr. Erb emphasized the character qualities of *Washington* and *Lincoln*, and distin-

guished between these groups by variations in his registration of diapason, strings, flutes and reeds.

In the writing of the masque Mr. Langdon built up lyrical situations which would afford his colleague free opportunity to compose music that would constitute a noble contribution to organ literature, which is assuredly what Mr. Erb has accomplished. The music consists of six numbers: "Introduction and Entrance of Lincoln," "The Acclamation of Washington," "The Washington Pastoral," "The Lincoln Humoresque," "The Lincoln Tribute" and Finale, with "America."

The thrilling and spectacular climax of the masque came when, after inspecting night pickets of Revolutionary and Civil War soldiers, *Lincoln* says to *Washington*: "This is Memorial Day. All the hosts that fought with you and Greene; that sailed with John Paul Jones and Perry; followed Jackson, Scott and Taylor, Grant and Farragut and Lee, together rise and march to reinforce their sons and grandsons over there in France!"

Washington replies: "The skies are full of marching troops! From north and south, from east and west they throng the clouds with cheer and courage for their sons who fight, with welcome for the wounded and the dead!"

Through the outburst of music which follows the theme of "America" is frequently heard. The masque ends with a tableau of the Allies, acclaiming *America*, who leads her armies to the rescue of *Liberty*. In the tableau were several American aviators in uniform, under Capt. Gerald D. Stopp. With the appearance of *America* all the assembled people rise and, accompanied by the organ fortissimo, sing "My Country 'Tis of Thee." The organ finishes with a final statement of the two themes representing *Washington* and *Lincoln*.

The masque itself was preceded by a tribute to the veterans of the two posts of the Grand Army of the Republic, who were present as guests of honor. Mr. Erb at the organ played, while the audience sang "The Battle Hymn of the Republic," while the veterans marched down the aisles of the Auditorium to their seats.

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Bruckner Bill for Establishment of a National Conservatory of Music

ON Tuesday of last week hearings on the Bruckner Bill—so-called because it was introduced by Congressman Bruckner—for the establishment of a National Conservatory of Music were held before the House Committee on Education in Washington. Among those who appeared in favor of the passage of the bill were George W. Pound, representing the Musical Industries Chamber of Commerce; Milton Aborn, the well-known operatic manager; representatives of the American Federation of Musicians, the National Federation of Music Clubs, the National Council of Women, the American Federation of Labor and other organizations. Since the retirement of Congressman Bruckner, who framed and introduced the original bill, the measure has been "fathered" by Congressman J. F. Donovan of New York, who had charge of the bill during the hearing.

It developed during the proceedings that the bill as originally drawn will not be possible of adoption, many objections being made to various provisions. After considerable discussion it was decided that it would be best to draw up an entirely new bill to meet the numerous objections. The new bill will not be introduced this session, but it is expected that it will be presented early next term.

During the discussion of the bill a certain Jacob Hayman, described as an engineer, asserted that the editor of "Musical America" and the president of the Musical Alliance, John C. Freund, was unalterably opposed not only to the bill but to the purpose for which it had been drawn. A more deliberate, mendacious statement could not well be imagined. In the first place, the readers of "Musical America" and the members of the Musical Alliance know that the establishment of a National Conservatory of Music was one of the primary objects of the Alliance from the start when I launched it in Baltimore at the time I was the guest of the city.

However, I have said all along that the Bruckner Bill was not in such shape as could warrant its passage. To which I will add that common sense would suggest that nothing would hurt a great cause more than an immature effort to force a bill upon Congress with the certainty that it would be rejected, especially in these times of strain and stress, when every effort is being made to carry on and win the war in which we have become involved.

Furthermore, I have taken the ground that the proper course was to submit, whether it be the Bruckner Bill or any other bill of the kind, to leading representatives of the various elements that compose the musical world. I have held that such a bill should be presented for approval and revision at the conventions of the music teachers of the principal States, that

it should be presented to the principal music teachers, heads of conservatories who are not members of these organizations. I also said that it should receive consideration particularly at the hands of the conventions of the music supervisors in the public schools, and that the opinion of distinguished members of the musical profession—the singers, the players—as well as managers, should be invited. And then, when the matter had been thoroughly thrashed out, the endorsement of some of the great artists should be secured.

When this phase had been reached and the bill represented fairly the best judgment of a large number of leaders in the musical world and, let me add, of the many capable women interested in music through the women's musical clubs it would be necessary, through the press and what other means could be secured, to arouse a great public sentiment in favor of the bill, so as not merely to bring pressure on the Congressmen to pass it, but to make the Congressmen feel that the bill had public support, as well as the support of members of the musical profession.

That has been my position, and nothing has transpired to make me alter it. On the contrary, I am more than ever satisfied that my position has been absolutely just from the start from the character of the proceedings that have just taken place in Washington, where, if there was any practical result arrived at, it was to the effect that the so-called Bruckner Bill, while no doubt well-intentioned, was not a measure for which our representatives in Congress, as well as the Senate, could conscientiously vote.

Such a bill will naturally have a much better chance of passage when peace is declared. The intervening time can be used by those interested in getting, as I said, a consensus of opinion from prominent people all over the country, so that when an effort is made again to interest Congress in the matter it shall have the backing of public opinion, of the press and of the leading representatives of the professional music world, particularly of the great educators, and also of the principal amateur organizations. It is not merely that the Bruckner Bill in no sense meets the issue, but public opinion has not been educated, not even aroused, on the question. And until that is done no bill, however worthy, has any hope of success.

John C. Freund

A Warm Endorsement from the Supervisor of Music in the East Orange (N. J.) Public Schools

I hereby make application for membership in the Musical Alliance for my high school assistant, Ida B. Krieg, and myself. As my other assistant, Alice Brockett, has previously joined, this will bring the entire public school music department of East Orange into the fold. I have been interested in the movement since reading the first account of it in MUSICAL AMERICA and had hoped to be one of the first of the supervisors to join, but great pressure of work has interfered with personal desires.

The enclosed check includes the mem-

bership dues of Edward H. Dutcher, principal of Eastern School, East Orange, who is also an applicant for membership in the Alliance. Next fall will, I trust, see the names of the superintendent and each of the grammar school principals of East Orange on the membership list.

Mr. Freund's wonderful idea of the Alliance, with its comprehensive aims and fraternal ideals, was surely heaven born. Of Mr. Freund himself it is impossible in mere words to try to convey one's deep appreciation.

MUSICAL AMERICA is read with interest by the pupils of the high school, and part of each weekly recitation of the music appreciation classes is devoted to the

study of current musical events from its pages.

BERTHA BISHOP CLEMENT,
Supervisor of Music in East Orange
Schools.
East Orange, N. J., June 15, 1918.

Four More Members from the Ohio Wesleyan University

I am sending you the names of four of my seniors, who wish to become members of the Musical Alliance of the United States. They are Ruth Wheeler, Delaware, Ohio; Irene Hengst, Lancaster, Ohio; Helen Atchinson, Marion, Ohio, and Mabel Kirkpatrick, New Holland, Ohio.

Wishing you every success in a work with which we are heartily sympathetic. I am most cordially,

HARRY N. WESLEY,
Ohio Wesleyan University.
Delaware, Ohio, June 18, 1918.

A Member from East Hampton, L. I.

Enclosed please find \$1 for membership in the Musical Alliance.
E. M. OSBORN.
East Hampton, L. I., June 10, 1918.

L. S. McConnell of Canton (Ohio) Joins

Enclosed please find \$1 for membership in the Musical Alliance.
L. S. MCCONNELL.
Canton, Ohio, June 12, 1918.

A Member from Marietta, Ohio

Enclosed please find \$1 for membership in the Musical Alliance.
W. E. WEINRIGHT.
Marietta, Ohio, June 6, 1918.

Another Member from Phoenix, Ariz.

I am enclosing a new membership to the Alliance from Phoenix, Ariz., which came to me from Mrs. Franklin D. Lane. Mrs. Lane is a very accomplished singer, a pupil of Oscar Saenger and very much interested in the movement. With best wishes for continued success, very cordially,

MARIE TIFFANY.
New York, June 19, 1918.

More Members from Philadelphia

Enclosed please find \$1 for membership in the Musical Alliance.
JULES BONTEMS.
Philadelphia, Pa., May 28, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.
LUC MALMEDIER.
Philadelphia, Pa., May 28, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.
ELIZABETH HOWELL.
Philadelphia, Pa., May 28, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.
W. LE ROY FRAM.
Philadelphia, Pa., May 28, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.
D. B. H. MACAULEY.
Philadelphia, Pa., May 28, 1918.

Giuseppe Ferrata of New Orleans Invests a Dollar

I have your favor of a few days ago and I am glad to enclose \$1 for membership in the Musical Alliance. I believe that Rockefeller never invested a dollar so profitably as this dollar is to a musician.

GIUSEPPE FERRATA.
New Orleans, La., June 20, 1918.

W. C. Glass a Member

Here's to the success of the Musical Alliance. Its cause is a worthy one and will prove a success.

WILLIAM C. GLASS.
New York, June 15, 1918.

Two More Members from Tennessee

Enclosed please find money order for \$2 and names of two new members:

LILLIAN CADEK, Nashville, Tenn.
LESTER D. COHN, Chattanooga, Tenn.
Hope to be able to get more soon. So glad to see continued success of the Alliance.

DOROTHY PHILLIPS.
Chattanooga, Tenn., June 14, 1918.

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(INC.)

JOHN C. FREUND, President

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6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

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Peru's (Nebr.) Eighth Festival Passes Off Brilliantly

Village Again Demonstrates Ability to Compete with Larger Music Centers—Chorus, Directed by Dr. House, Distinguishes Itself—Frances Ingram Achieves Triumph in Recital—Children's Concert Is Memorable—Assisting Soloists Reap Laurels

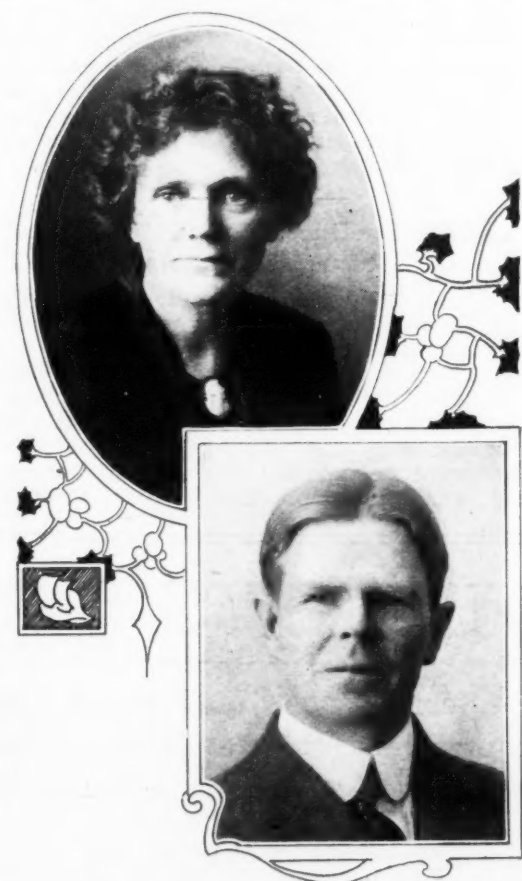
PERU, NEB., June 14.—The little village of Peru last Tuesday again demonstrated its ability to compete with many a larger musical center, in the charm and real musical worth of its annual Music Festival. Shut off from the distractions of the outer world on three sides by encircling wooded hills, and by the great Missouri River to the east, there is an intimate, home-like spirit which pervades and idealizes all the performances, and so weaves a spell about the casual visitor, that he is, from the time of his first visit, a regular attendant at all subsequent similar events. Dr. Homer C. House, the originator and manager of the festivals, has won the whole-hearted and enthusiastic co-operation of the entire community, and it is for this reason that people from the entire southern section of Nebraska, and from neighboring states as well, make the annual pilgrimage to Peru.

All concerts of this eighth festival were, as is customary, held in the College Auditorium which stands at the summit of the hill. At the opening concert "The Creation" was sung in the forenoon by a chorus of over 200 voices (singers from the Normal School and the village), directed by Dr. Homer House and assisted by the West Sisters String Quartet, Rita Thomas, pianist, and as soloists, by Edith Ayres McCullough, soprano; M. J. Brines, tenor, and Charles Gallagher, basso. The singing of the chorus was characterized by beauty and style, splendid tonal balance, and good ensemble. Mr. Gallagher in "Rolling in Foaming Billows," Mrs. McCullough in "With Verdure Clad" and "On Mighty Pens," and Mr. Gallagher, Mr. Brines and Mrs. McCullough in the trio, "Most Beautiful Appear," scored emphatic successes. "The Heavens Are Telling" was so splendidly sung by the chorus that it was necessary to repeat it during the evening program. The clearness of enunciation on the part of the chorus reflects great credit upon the patience and thoroughness of the director.

The Children's Concert

In the afternoon occurred the annual Children's Concert, always one of the most charming events of the series at Peru. This year, the chorus of 200 children from the Normal Model School and from the village as well, under the capable conductorship of N. Maud Carpenter, times with ease, not forcing or straining

ter, sang (first hearing in Nebraska) the beautiful "Enchanted Swans" by Reincke. The youthful singers had the assistance of Rita Thomas, Dr. House and Miss Polsley, as soloists; and as *Thrushes*, Misses Polsley and Booth. The children sang the difficult music in an enthusiastic and effective manner, but at all



Above: N. Maud Carpenter, Director of Children's Concert at Peru Festival. Below: Dr. Homer C. House, Originator, Manager and Musical Director of Peru Festival

for effects, and with an attentive and artistic grasp of the work in hand. The two- and three-part singing was really remarkable. The work done at Peru by Miss Carpenter is deserving of the highest praise. Iva Maud Dunn, as reader, contributed greatly to the enjoyment of the audience, and accompaniments were provided by Vivian Teich, Marjorie Shanafelt, Helen Fuller and Harold Chate-lain.

Later in the afternoon the Artist Re-

cital was given by Frances Ingram, contralto. Miss Ingram (assisted by Rita Thomas, pianist, and Madge West, violinist) sang a somewhat lengthy program of songs with ease and brilliancy, being received by the large audience with very evident appreciation, well deserved. Her tone work was at all times a delight, and in her interpretations of songs by American composers she achieved a true triumph. Her offerings included a group of five Indian songs by Lieurance; seven "Chinese Mother Goose Rhymes" by Crist, songs by Kürsteiner, Sharp, Clough-Leighter, Secchi, Gretchaninoff, Tchaikovsky, Fourdrain, Saar, Homer ("The Sheep and the Lambs," Burleigh, and the dashing "Muleteer" by Di No-gero. Miss West played two solo numbers charmingly.

In the evening the Grand Concert, participated in by the Festival Chorus, the Peru Normal Women's Glee Club, the West Sisters' String Quartet, the Men's Glee Club and the visiting artists brought the series of concerts to a close. The concert opened with spirited singing of the "Star-Spangled Banner" by the chorus and the audience, directed by Dr. House. In "The Long Day Closes," by Sullivan, the Festival Chorus, under Dr. House's direction sang with the exquisite distinction for which it is noted. Mrs. McCullough, in an aria from "Tosca," and songs by Wade, Kramer, Branscombe and Homer, displayed a beautiful voice, admirably used. The Men's and Women's Glee Clubs, which play so important a part in the musical life of the college and village, each sang groups of songs. Mr. Gallagher was magnificent in the Schumann "Two Grenadiers." The West Sisters' Quartet was pleasing in single numbers by Valensin and Haydn. Miss Ingram was cordially welcomed again in the evening concert, and sang a Debussy aria, "I've Been Roaming" (Old English), "Synnove's Song," by

Kjerulf, and "Hopak," by Moussorgsky. Mr. Brines, who is a great favorite with local festival audiences, received more enthusiastic applause than is usually heard in Peru, and sang with appealing sincerity a group of songs by Tosti, Hawley, McGill and Burleigh. The repetition of "The Heavens Are Telling" completed the evening program.

The audiences throughout the festival were large, and at all times attentive and very appreciative. Many of the festival visitors lingered in Peru still another day to attend the annual commencement exercises, and to hear again Mr. Brines, who was also commencement soloist.

Mention of the musical work being done at Peru would not be complete without reference to the immense amount of patriotic sentiment which has been aroused in the village by means of music. A short time ago a monster Red Cross benefit was given by the Normal School faculty and students, under the direction of Dr. Homer House. Community singing has become a part of the life of the village. Prof. F. C. Smith, who has for many years been an active assistant in the work for the betterment of local music, and who was the leader of the Junior Boys' Band at the College, has given up his work, and is doing Y. M. C. A. work in France. Numerous Normal students have been so steeped in community work at the school that they are taking part in patriotic service in their own communities, and several have gone to do active musical work at the soldiers' camps and in Hostess Houses. The writer also wishes to make mention of the very successful recital given at the State Normal Auditorium just previous to the festival, by Kingsley House, pianist (Thomas Studio), and Flora Warren, mezzo-soprano (from the Meyer-Priel Studio), assisted by Donald Blankenship, accompanist.

HAZEL GERTRUDE KINSCILLA.

28,000 ATTEND BIRTHDAY PARTY OF SCHUMANN-HEINK

Pasadena Marks Fifty-seventh Year of Diva with Memorable Red Cross Entertainment

LOS ANGELES, CAL., June 16.—Never had a woman a birthday party more calculated to thrill a patriotic heart than that of Ernestine Schumann-Heink, at Pasadena, yesterday. That was the contralto's fifty-seventh birthday and the eve of her departure for Washington, on the way to France. And Pasadena determined to celebrate it in a patriotic way.

In the gardens of Mrs. Lily Busch a memorable affair was given by the Red Cross Society in Schumann-Heink's honor. It was witnessed by 28,000 persons. The Red Cross manager of it, Mrs. Albert Sherman Hoyt of Pasadena, said: "Come and help us celebrate the event; it is a dollar at the gate and nothing more inside. Come at noon and stay till midnight."

In the opening about 5000 school children were massed for "America" and other songs, accompanied by the Naval Reserve Band from San Pedro. Schumann-Heink's son, Henry, in his sailor's uniform, and a dozen other soldiers and sailors escorted the singer to the platform. After the opening number she turned to the children and sang to them, accompanied by Antoinette Zoellner, first violin of the Zoellner Quartet, and Edith Evans at the piano. When she sang the "Perfect Day" she was accompanied by the writer of this song, Carrie Jacobs Bond.

The chorus and band giving the patriotic numbers were led by Adolf Tandler, director of the Los Angeles Symphony Orchestra. The program ran along almost continuously until late in the evening, featuring musical and dancing numbers, military drills and spectacular pieces. But, of course, the main feature was the Schumann-Heink reception. At this a great birthday cake with its fifty-seven burning candles was drawn

by four little sailors. When it came to the singer it opened and a little fairy jumped out, handing the guest of the day a bunch of orchids.

A bit of German propaganda was the circulation of the story prior to this Red Cross-Schumann-Heink festival to the effect that there was danger of bombs being exploded in the gathered crowds. The Federal authorities investigated it and had a force of men on hand, but it turned out that this was only a rumor set on foot to keep people away from a Red Cross benefit. In spite of this, the affair was an immense success.

Mme. Schumann-Heink left to-day for the East, and from there hopes to continue to France to sing for the troops in the camps and hospitals. W. F. G.

Atlantic City Pier Concerts Draw Crowds

ATLANTIC CITY, N. J., June 14.—Mina Dolores, soprano, was heard in concert at the Steel Pier on June 14 with the Symphony Orchestra, J. W. F. Leman, conductor. Miss Dolores disclosed a soprano voice of good quality and range, which was heard to especial advantage in an aria by Tchaikovsky. Two record audiences greeted the orchestra and soloists on June 9 in a program of American compositions. Marie Stone Langston, contralto; Earl W. Marshall, tenor; Ludwig Pleier, cellist; Samuel Belov and Leonard Epstein, violinists, were warmly applauded soloists. J. V. B.

New \$50,000 Music Building for Billings (Mont.) Institute

BILLINGS, MONT., June 20.—The Billings Polytechnic Institute is completing a music building which has cost \$50,000. The building is counted as one of the finest of its kind in the Northwest. Harold A. Loring is dean of the Conservatory of Music of the Institute.

Mrs. Helen L. Levy, Western representative for the Daniel Mayer management, returned recently from an extensive booking tour in the West. For the summer months she has leased the Spiering apartment in New York.



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NEW BOOKS ABOUT MUSIC

DANIEL GREGORY MASON'S "Short Studies of Great Masterpieces"* is without question as valuable a book of its kind as has been done in many a day. If we are not mistaken, these studies appeared last year in the *New Music Review*, one a month. It is to the credit of the publishers of that magazine that they have had the wisdom to collect these studies and issue them in the more permanent form of a book of about one hundred and fifty pages.

Mr. Mason has, we are happy to say, prepared these studies in a serious manner; he has not stepped down to the lower level and made them popular in style. And in these days, when everything is human-interest, it is a relief to find a discussion of orchestral masterpieces treated in a spirit that is worthy of them. We have always maintained that Daniel Gregory Mason was a better writer on musical subjects than he is a composer, and after reading this book we are more convinced that we were right than ever. Though his writing lacks the brilliance of a Huneker, the quintessence of diction of a Lawrence Gilman, in this book it is more than made up for by the real, solid thought that is to be found on every page. The studies run from ten to fifteen pages in length, and are made invaluable by the appearance in them of the themes of the works, sometimes given without the harmonization, at others in piano reduction. The works discussed are d'Indy's "Ista" Variations, Elgar's "Enigma" Variations, Brahms's Third Symphony, Rimsky-Korsakoff's "Scheherazade," Stanford's Irish Symphony, Franck's Symphony in D Minor, Richard Strauss's "Don Juan," Tchaikovsky's Symphonie "Pathétique," Bizet's "L'Arlésienne," Saint-Saëns's Symphony No. 3, Dvorak's Symphony, "From the New World," and Brahms's "Academic Festival" Overture.

Throughout the analyses are splendid, clearly outlined and handled with a truly admirable understanding of the compositions in hand. Whenever possible Mr. Mason refers the reader to a piano solo or piano four hands arrangement of the work, giving the names of publisher and arranger. At the beginning of each study he gives the title of the composition and the composer's name, both in full, and the date and place of the work's first performance. For those who love symphonic music and desire to prepare themselves, so that they may listen intelligently when they go to orchestral concerts, we recommend Mr. Mason's book heartily. It is one of his finest achievements. *Bravo, Mr. Mason!*

A. W. K.

*"SHORT STUDIES OF GREAT MASTERPIECES." BY DANIEL GREGORY MASON. Cloth, Pp. 152. New York: H. W. Gray Co.

"The Military Drummer"* is the title of a manual on drum playing as practised in our army and navy. It is by Carl E. Gardner and has been endorsed by our army and navy authorities.

Mr. Gardner devotes a chapter to the "Rudiments of Music," taking up rhythmic and tonal notation first. Then come chapters on the choice and care of the drum, the sticks, the position of the drummer, etc. The various rolls are discussed, all illustrated clearly by examples; there are also given the drum signals and calls, salutes, march drum beats, chapters on the fife and drum, bugles and drum, some difficult beats from the "French Field Duty" and a final chapter on military band drumming.

The book is intelligently conceived and is indeed a timely one. In his preface Mr. Gardner says: "In a country at war the demand for army and navy musicians is sure to exceed the supply. Under such conditions buglers, fifers, drummers and even bandsmen must be 'made over night,' so to speak. To meet the demand for drummers this little volume was conceived and aims to serve as a convenient guide in the training of military drummers. This book fills a want, and in preparing it so capably Mr. Gardner has done his 'bit' in this direction with honor."

A. W. K.

*"THE MILITARY DRUMMER." BY CARL E. GARDNER. Cloth, pp. 102. New York: Carl Fischer.

Gustave Langenus, solo clarinetist of the Symphony Society of New York, comes before us as the author of a work called "Practical Transposition."* It is published in an edition the size of large sheet music and is but thirty-one pages long.

It is intended for players of clarinet,

flute, cornet, saxophone and violin, according to the title-page, in fact, for "all players using the treble clef." Mr. Langenus in his introduction states that anyone can learn to transpose, which statement is scarcely a revelation! He believes that the student can learn to transpose by being acquainted with the keys, their signatures, intervals, etc. This is, of course, quite true, but we hardly believe the student can transpose readily at sight because of this knowledge.

Kansas Fine Arts School Ends Notable Season—War Activities Many

LAWRENCE, KAN., June 11.—The School of Fine Arts, University of Kansas, closed the year's work with a brilliant commencement program, given by the senior music students. The following students received their diplomas as Bachelor of Music:

Sarah Allen, Claire Dietrich, Mary Gossard, Ednah Hopkins, Pauline Ketchum, Dora Lockett, Emma Pendleton, Mildred Thrall and Thelma Wharton. A three year certificate in piano was won by Pearl Hazel Lacy. Teachers' certificates in public school music: Mary Barber, Helen Gregg, Clara Hase, Gladys Nelson, Gertrude Nevins, Lena Pittenger, Edna Roberts, Bessie Stout, Grace Stout and Myra Summers.

H. C. B.

Medical Corps Band in Iowa

WATERLOO, IOWA, June 10.—The Fort Riley Medical Corps Band, the only medical corps band in the United States Army, gave concerts here Saturday afternoon and evening to large crowds.

The author has illustrations and text matter on tones and semitones, intervals, a table of intervals and their inversions, etc. He then takes up individually how to transpose a tone higher, a tone lower, half a tone lower, a third higher, a minor third higher, etc. There is also treated the subject of enharmonic transpositions, clefs, and a table of the exact pitch of the principal stringed and wind instruments.

Practice and perseverance on the part of the student using this work by Mr. Langenus ought to make easier for him the transposition of various compositions.

A. W. K.

*"PRACTICAL TRANSPOSITION." BY GUSTAVE LANGENUS. Paper, pp. 31. New York: The Langenus Clarinet School.

Waterloo is one of four Iowa cities to be visited by this band on its way to Chicago to play before the American Medical Society convention. The purpose of the tour is to arouse interest among medical men and nurses and to urge them to enlist. The leader of the band is A. Winkler and Major W. N. Kenzie is in command of the band. The proceeds of the concerts over and above actual expenses are given to the Red Cross. The band is entertained here by the Waterloo Medical Society.

B. C.

Spokane Audiences Applaud Singing of Paulist Choristers

SPOKANE, WASH., June 11.—The Paulist Choristers of Chicago gave two concerts at the Lewis and Clark High School Auditorium before large audiences. The Rev. W. J. Finn conducted with absolute control of the choir and brought out some fine effects. The first part of the program was mostly of a sacred character, including Russian numbers, Cheru-

bini and Bach chorals and two works from Father Finn's own pen. Many of the choristers were loudly applauded for their solos. Among those who came in for a large share of the honors were Mr. Dunford, baritone; Mr. Egan, tenor; Master Dolan, Strang Tobin, Master McManus and Dick Finn. Mary Anderson played the accompaniments artistically.

S.

Buzzi-Peccia Goes to Long Branch, N. J., for Summer Teaching

A. Buzzi-Peccia, the well-known New York vocal master, left New York on Monday, June 17, for Long Branch, N. J. Mr. Buzzi-Peccia has taken a cottage there during the months of July and August, as a number of his pupils will accompany him to the Jersey coast, taking cottages in the near vicinity of his summer home.

Community "Sing" in New Britain

NEW BRITAIN, CONN., June 14.—A community "sing" was given at Walnut Hill Park on June 14, under the leadership of George B. Mathews, director of music in the public schools. Songs of a patriotic nature, of a general nature, some that had been famous for hundreds of years and some that have owed their prominence to the present war were all included in the program. from 7 to 7.30 p. m. the chimes of the South Church were rung.

W. E. C.

Alice Nielsen, soprano, who recently achieved a success when she appeared on the Augusta (Me.) Artists' Course, has been engaged as leading soloist for the opening night at the Saco Valley Festival on Aug. 5. This will be Miss Nielsen's only concert appearance during the summer before she starts her concert tour early in the fall.

DO SCHOOL BOYS LIKE MUSIC?

They Do If Properly Instructed — Some Secrets of Training Lads in the Preparatory Classes — Youngsters Respond to Teacher Who Does Not Hector Them — Enjoy Even Vocal Exercises — Organizing Clubs and Stimulating Competition — Manly Songs Only

By HARRY COLIN THORPE

"BOYS do not like music," one often hears. The experience of the writer contradicts this assertion. Boys like to sing, they like to play and they like to listen. The trouble in the past has been that in school, boys have had little opportunity to cultivate or even to demonstrate their musical taste. Especially has this been true of boys' preparatory schools, many of which even now do not provide as much in the way of musical instruction as do the public schools. In this article the writer intends to tell something of his experiences as director of vocal music in two well known boys' schools near New York City, hoping that the narrative may encourage schools to introduce music courses or perhaps, lead musicians to open up this new field of endeavor.

Probably the most important phase of the work in boys' schools is that which affects directly the entire student body. In the present case this consists of mass singing and talks leading to the appreciation of music. The first problem connected with singing is that of interest, the solution being found in the right sort of song material and effective leadership. Boys will not wax enthusiastic over sentimental, "sissy" songs; they want something "manly" and stirring. One has to begin with songs which all can and will sing, leading gradually into the more serious compositions. Trench songs, at this time, are excellent to arouse the interest as are also some of the old college ditties. As the ensemble improves and the feeling for this concerted effort develops, such songs as the Foster melodies, "Love's Old Sweet Song," "Sailing," Farwell's "March, March!" and patriotic songs can be introduced successfully. Good hymns are also suitable, when properly presented. The singing of "Oh God, Our Help in Ages Past" (Croft's tune), by 250 boys was one of the most moving performances.

If the right music is selected the leader's task is lightened, but even at best it is a bit difficult to keep nearly 300 boys, ranging from twelve to twenty years of age, interested and attentive. Effective leading for mass singing demands a display of considerable "ginger" as the boys say, and too much dignity will be a hindrance. One has to sense quickly the things which will appeal to such an assembly and sometimes after going on the platform I cast aside well-

laid plans and substitute a new program for the period.

No Hectoring

Anything like a "hectoring" attitude on the leader's part will make good results impossible. One has rather to cultivate fellowship and unity with the school. If leader and school do not both enjoy the singing little can be accomplished. The response must be voluntary and, in degree, spontaneous, if it is to be worth while.

Strange to say, the boys find great pleasure in vocal exercises and enjoy a certain amount of them very much. Breathing gymnastics of different kinds, the study of the vowels, clear enunciation, the *messa di voce* and scales can be successfully attempted by the whole school. These exercises should be done in concert under the leader's baton. Very often when the singing seems to lag a bit, five minutes devoted to vocal exercises will awaken interest and promote concentration to such a degree that an excellent performance is the result.

In any lectures on musical appreciation it is easy to make the mistake of "shooting over their heads." One should use simple non-technical language as far as possible and objectify by the constant use of illustration. It was not difficult to hold interest even in such a topic as "The Voice" by means of a number of physical experiments. Another matter discussed was "What Music Is Made of and How It Is Made," this being more palatable by the use of various treatments of "My Country 'Tis of Thee." A talk about any of the great composers is always interesting and can be illustrated by numbers from his works. If a phonograph is available, it is always a great help. With a carefully selected set of records, an almost unlimited number of intensely interesting and very instructive lectures can easily be arranged.

Organizing Clubs

Next to the entire school the largest groups for musical cultivation are the musical clubs. Any school with a hundred or more boys should be able to maintain fair glee and instrumental clubs. In order that this phase of the work might influence as many as possible the following plan was adopted. "Try-outs" were held and a large group was put in training, with the understanding that after a

number of weeks those making the best showing would be put in the club. This plan is good for two reasons: it stimulates competition, it creates a reserve, many of whom will be available as partly trained material for the next year.

As in the case of mass-singing the first problem is to keep up interest. This can be done in the ways previously mentioned but more especially by arranging concerts or possibly short trips. If there is no objective in sight it is hard to maintain enthusiasm. A certain amount of technical training can and should be given such clubs. In case of a glee-club this would include reading music (many of the boys are weak on this point), breathing, voice-production and phrasing, going into these matters a little further than is possible with the whole school. The instrumental club can also be taught reading, fingering, the fundamentals of expression and so on.

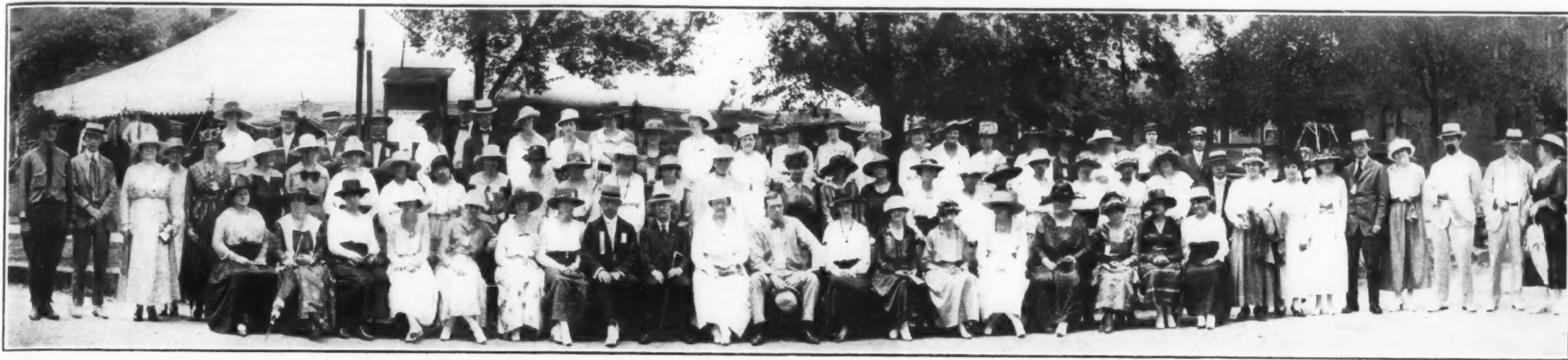
Instrumental Training

These school and group activities usually stimulate individual interest in music and as a result, a good many boys desire private lessons. There is usually a demand for piano, vocal, violin or mandolin lessons, and occasionally for instruction on wind instruments. The quality of work which can be done in private study is limited in most cases, by the little time which is available for practice. Even so it is possible to get satisfactory results and very creditable performances have been given by students of piano, voice and violin. Here again, music must be selected judiciously, especially in the case of songs, as boys look askance upon such songs as deal chiefly with rose-buds, butterflies and sunbeams. Among some titles which as good boys' songs are:

De Koven's "Armorer's Song," Stuart's "The Bandolero," Speak's "When the Boys Come Home," Rogers's "Wage of a Fighting Man," and "A Man's Son," by Harris. Of course the classics and love songs can be utilized for more advanced pupils, but they must be prescribed in the right proportion.

These are some aspects of music in boys' schools. There are others which have not been touched upon, such as outdoor "sings," music-classes, band work, part-singing, and others. Enough, however, have been mentioned to suggest the possibility of musical development in the boys' preparatory school.

Record Attendance at Third Convention of Texas S. M. T. A.



Delegates to Third Annual Convention of Texas State Music Teachers' Association, Held Recently at Fort Worth, Tex.

FORT WORTH, TEX., June 13.—The third annual convention of the Texas State Music Teachers' Association was attended by the largest list of delegates in the history of the organization, a matter of sincere congratulation to the officers in these uncertain times. All the meetings were held in the Chamber of Commerce Auditorium, opening on June 11 with a splendid concert by visiting artists. The program was of unusual excellence, among the numbers being a group of songs by Mascagni, Massenet and Ward-Stephens, sung by Elise MacClanahan of Arlington, Tex.; a modern group by J. Wesley Hubbell, tenor, of Dallas, Tex.; Bruch's Concerto for violin, played by Walter J. Fried, Dallas; a group of American songs by Arthur L. Manchester, president of the association,

and two groups of piano solos by Elizabeth Jones, Dallas, and Nothera Barton, head of the music department of the College of Industrial Art at Denton.

In the course of an interesting speech, on June 12, Marshall Spoons, Farrant County Attorney, paid a tribute to the great part music is at present playing in cheering, helping and inspiring the nation in this hour of conflict and difficulty. He drew attention to the important part the Federal Government had given to music in its scheme of defense, adding that Fort Worth welcomed the delegates at this time with even more enthusiasm than she could possibly do in normal times. John Bert Graham of Waxahachie, secretary, emphasized the fact that this session was to be the most important ever held, as the main subjects

to be discussed were all purely of an educational nature. The principal address of the morning was given by President Arthur Manchester, on the subject of "Standardization and Its Forms." This paper was voted as being the finest that has ever been given before the association and was quoted in *MUSICAL AMERICA* last week.

At the close of Dr. Manchester's address a motion was made that it be used as a basis for an educational campaign and that copies be placed in the hands of each teacher in the state.

Through the courtesy of the Harmony Club, under its able president, Mrs. John F. Lyons, a drive through Camp Bowie was followed by an inspiring treat of military music at the Hostess House, under the leadership of Carl Venth, Army

band leader, Thirty-sixth Division.

On June 12, officers were elected for the ensuing year. Waxahachie was selected as the next place of meeting and after an expression of the appreciation of the work of John C. Freund of *MUSICAL AMERICA*, and of the Musical Alliance, made by Clara D. Madison of San Antonio, the serious part of the convention's work ended. The final program of the convention was given in the Chamber of Commerce Auditorium and attracted a large audience. Mrs. Brooks Morris's singing of the *Micaela* aria from "Carmen," Gnoffa McRae's playing of Grieg's Minuet, Antoinette Doering's playing of a Liszt group, Allie Coleman Pierce's singing of an aria from "La Juive" and of "The Last Hour," by A. W. Kremer, were features of the program. W. J. M.

Pupils Win Honors as Mme. Kurtz Bids Adieu to Quaker City

Vocal Teacher, Who Will Shortly Leave for France, Presents Classes in Novel Productions—"Tournament of King Cole," Written and Staged by Her—Rock Vein of Vocal Talent Disclosed

PHILADELPHIA, June 17.—Pictorial charm added materially to the attractiveness of the "Tournament of King Cole," given under the direction of Mme. Ada Turner Kurtz, and interpreted by her pupils in Scottish Rite Hall, last Monday night. James Dunn's choral novelty, "The Phantom Drum," came as an epilogue to a unique musical entertainment. The occasion, moreover, was significant as the public farewell of one of the most active and talented factors in Philadelphia's musical life, for Mme. Kurtz within a few weeks will start for France, where she plans to do her bit in relief and entertainment work.

The resourceful vocalist filled manifold capacities in Monday night's offering. Not only was the carefully developed art of her pupils disclosed, but "The Tournament of King Cole" was written, staged and produced by their teacher. The slender but suitable plot of the fantasy concerned the jaded Mother Goose monarch in search of a fitting bride. Through the agency of his somewhat critical jester a bevy of fair international types are revealed. The candidates for queenship sing and dance to the best of their abilities, but the King withholds his choice until he hears and sees the Junoesque Indian maiden. As she takes her throne seat as his consort the royal pair watch the "Ballet des Fleurs," which closes the extravaganza.

The structure of the offering had several palpable advantages. Picturesque costumes set against a romantic background provided something new in pupils' concerts and the usual monotony of a long, stiff series of solos was thus effectually obviated. Some of the voices heard were of notable distinction. Among the highly promising talents disclosed were those of Kathryn Meisle, a contralto, who rich vocal resources are eminently worthy of grand opera; Ethel Smeltzer, who as a Southern mammy in interpreted "Swing Low, Sweet Chariot," with a fine depth of feeling; Lillian Holmestrand, who sang two Swedish



"Tournament of King Cole" and "Phantom Drum," Produced Lately by Pupils of the Kurtz Vocal Studios, Philadelphia

songs with piquancy and excellent tone, and Eleanor Moore, another contralto, who submitted a "Kashmiri Song." Other members of the colorful galaxy were Esther Cassel, as a forest wood nymph; Idelle Bratton, representing Spain; Lillian Rehffuss, Greece; Madeleine Watrous, Holland; winsome Eleanor Innes, China, with quaint "Chinese Mother Goose Rhymes"; Catherine Krause, Italy; Lillian Craig, England; Ethel Mae Ellis, Scotland; Helen Wilson, France; Phebe MacKay, Canada; Mary Richards, Japan; Mildred Bowman, Hawaii; Corinne Loos, Roumania; Eleanore Moore, Arabia. In the "Dixie" episode Ruth Carmac presented the *Southern Girl*.

Participants in the Indian scene, in addition to rich-voiced Miss Meisle, were Jessie Lovejoy, Ella Olden, Eleanor Innes, Bessie Hoyt and Helen Becker. In this specialty the quartet, "By the Waters of Minnetonka," by the talented Philadelphia composer, Henry D. Lang, was sung for the first time in public. The work is duly atmospheric and written with much melodic charm.

The comedy burdens of the "Tournament" were sustained by Walker Cleeland as King Cole and George Young as the Jester.

James Dunn's "The Phantom Drum" proved an ambitious choral effort, well adapted to display the gifts of Mme. Kurtz's pupils in concerted singing. The composer also supplied the text, which concerned a fictitious episode of the Revolutionary War, and involved the tragic fate of a Tory soldier, who wooed a fair

maid of the opposing side. Horace En-triken and Mrs. Samuel Ellenberg appeared in costume as the two principal

characters. Mme. Kurtz furnished the piano accompaniments for most of the varied entertainment. H. T. C.

Smith College Students Sing Settings of Horace at Commencement

NORTHAMPTON, MASS., June 13.—Students of the class of '21, Smith College, sang the "Carmen Saeculare," Horace's hymn to Apollo and Diana, as a part of the commencement festivities. Prof.

Henry Dike Sleeper composed the music and directed the chorus. Horace's Twenty-first Ode, set to music by Robert Stanley Olmsted, was also sung. At the inauguration of William Allen Neilson as president of the college, Mendelssohn's "O Great Is the Depth" from "St. Paul" was given by the college choir.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"RONDEL," "To Death of His Lady." By Gladis Greene. "The Twa Corbies." By Frederic Ayres, Op. 5, No. 1. (New York: G. Schirmer.)

Miss Greene's lovely gift is well revealed in these two songs for medium voice, settings of François Villon poems. The English versions are by two distinguished English poets, Andrew Lang and Dante Gabriel Rossetti and are, therefore, of real worth. In both these songs Miss Greene has potent musical ideas, which she expresses with a sure touch. They will be valuable for recitalists seeking new songs of distinct musical quality.

In his "The Twa Corbies" Mr. Ayres has caught the folk-ballad quality of the poem strikingly. Here is a song for an interpreter who will study it introspectively and lavish on it the same amount of thought and penetration that he would on a Brahms, Strauss, Duparc or Sibelius song. It is, if anything, a song that Sibelius might have written, in mood and invention. The song is one of the best done in America in years. It is for a medium voice.

"CAMPANELLA," "Capriccio IX in E Major" (Paganini). Transcribed by Albert Spalding. "The Dancing Faun," "Under the Sea." By Harvey Worthington Loomis. "Summer Breezes." By Cedric W. Lemont, Op. 20, No. 5. "June Caprice." By Leslie Loth. "La Sylphide." By Emil Rhode. (Boston: Oliver Ditson Co.)

Some time last winter, when a few of Albert Spalding's Paganini arrangements were issued by the Ditsons, the writer of these lines had much to say about their remarkable quality. Reference was then made to what he had done with the B Flat Major Caprice (No. XIII) and the A Minor Theme and Variations (Caprice No. XXIV). Mr. Spalding has done just as notable work on the famous "Campanella" and the E Major Caprice, both of which are now issued. He has written stunning piano accompaniments, the expression of a profound musical intelligence and has revised the solo violin parts in true virtuosic manner. They will bring him added respect as a violinist, who is also a richly gifted creative musician.

"The Dancing Faun" and "Under the Sea" are piano pieces by Mr. Loomis. The former is just a light intermezzo, *Moderato e grazioso*, very pretty and written with impeccable taste. In "Under the Sea" one gets a view of the real

Harvey Worthington Loomis, one of our best composers. Here one sees the depth of his inspiration, unmistakably shown even in a composition two pages in length. It is melodically individual, and harmonically Mr. Loomis can never be anything but interesting. The piece is subtitled "Water Music, No. 2," probably one of a set of pieces about the sea. Pianists to whom brief mood-pictures appeal ought to play this piece in recital. The Lemont, Loth and Rhode piano pieces are *salon* pieces in style and all very good for teaching purposes. Mr. Rhode's *valse*, "La Sylphide," is especially fascinating.

"A GRAVE IN FRANCE," "Neath the Stars," "Will o' the Wisp." By Rudolph Ganz. (New York: Carl Fischer.)

Rudolph Ganz is writing unmistakably important songs these days. His newest set of three confirm this statement. All three are splendid examples in their particular style. "A Grave in France" is a serious mood, contemplative, elegiac. The poem, by Nora Moore, appeared in the *London Graphic* and is worth quoting:

I cannot bring you flowers,
For always 'round your grave the guns
unceasing rave;
But oh, Beloved and Best
Upon the cross of wood that marks the place
you died,
My heart is crucified and watches o'er your
rest.
I cannot bring you flowers.

This poem Mr. Ganz has composed with a quiet intensity that is searching in its effect; in nothing that we know of his has he achieved so profound a note, with the possible exception of his magnificent piano threnody, "Heldengrab." And, as is the case in a great many notable art-songs, the key to the situation lies in the fact that Mr. Ganz found a tonal phrase for the opening line of the poem, "I cannot bring you flowers," that underlies the whole song. This was his *leitmotif* and on it he erected his structure. There is more human feeling in this song than in hundreds of symphonies by contemporary composers, and it will in all likelihood be regarded as one of its composer's finest songs. It is issued in medium and low keys.

"Neath the Stars" is quaintly humorous, very deftly managed both in regard to the voice part and the piano accompaniment. It is dedicated to Marguerite Namara. High and medium keys are issued.

For Mme. Galli-Curci Mr. Ganz has

written his "Will o' the Wisp." It is a captivating song, with a lovely piano part that can be made to scintillate. The voice part is melodious and brilliantly handled with opportunities for the *coloratura* singer. It calls for a range from middle C sharp to high E, an optional ending without the high E being provided for singers whose range does not permit the scaling of such heights.

These three songs by Mr. Ganz are all worthy of careful examination by our singers. The poems are English poems and good ones, "Neath the Stars" by Elizabeth K. Reynolds and "Will o' the Wisp" by James P. Whedon.

"A CHILD'S THOUGHT ON GOD," "A Little Song for Sleep," "The Soldier," "When We Two Parted," "Day Has Fled to the West Afar." By Bryceson Treharne. "At Night," "The Huguenot," "Jeannette," "Come to Me Now," "Montserrat." By Bryceson Treharne. (New York: G. Schirmer.)

Here are two sets, each made up of five songs, by Mr. Treharne, whose music was introduced to America last fall. The former set is quite new, the latter has been out some time, though it has but recently been sent to this journal for review.

Little remains at this date to be added to the present writer's opinion of Bryceson Treharne. He is a real song composer, a fine craftsman and writes generally very interestingly. Among song composers working with English texts he is one of the very foremost of our time. But even the best of artists have their faults and so we are not surprised on a continued acquaintance with Mr. Treharne's output to find certain weaknesses. In a man of lesser ability and smaller gifts they would go unnoticed. With a man like Bryceson Treharne they may be eradicated if sufficient attention is paid by him to them. Examining the set beginning with "A Child's Thought on God," we meet in measures five, six and seven a melodic phrase that we know well from his admirable song, "Uphill"; and the section beginning "He wears a fold of heaven and earth" is also just like the theme that begins in unison with the left hand on the second page of "Uphill." The "Little Song for Sleep" is charming, but not unrelated in feeling to the Cyril Scott Lullaby, "The Soldier"—not Rupert Brooke's sonnet, but the Byng translation of Confucius, recalls more than once in its seven pages Mr. Treharne's "Terrible Robber Men." Very gorgeous is "When We Two Parted," the Byron poem, one of the finest songs Mr. Treharne has published. It will be worth orchestrating, its material lending itself well to instrumental treatment. The last song of this set, "Day Has Fled to the West Afar," is a pleasing lullaby, with some very adroitly managed part-writing in it. Thematically it is not typically Treharnesque at all.

"At Night" is an example of a first-class themal idea, which, through a treatment that grows monotonous long before the end of the song, is not permitted to have its full emotional effect. This monotony is gained by the system of suspensions which are imposed measure after measure on the melodic line by the composer. Puccini in making his love-scene in the "Girl of the Golden West" took the theme of the waltz from the first act as his basis; the waltz melody he knew was banal—he had intentionally written it so—so he attempted to make it important by subjecting it to a treatment of annoying suspensions, just as Mr. Treharne has done in his "At Night." The result in both cases is the same. Melodically, the song recalls in various places Thomé's "Simple Aveu" and the *Silvio* duet with *Nedda* in "Pagliacci." Splendid and superbly written is the martial "The Huguenot" and bewitching is "Jeannette," which Louis Graveure has sung so excellently. Rich in texture is "Come to Me Now," while "Montserrat"—Arthur Symons's

GREAT poem!!!—rivals the best Treharne music we know. It is Wagnerian in its sequences, in its curves and it is at the same time notable as an emphatically individual utterance. Mr. Treharne knows what this poem means. We are happy that he set it, for in less gifted hands it would have been a catastrophe.

There is great merit in these two sets of songs; and also the fault, which we mentioned above. Mr. Treharne repeats himself without knowing it. He ought to guard against it sedulously, for he is too important a creative personality to suffer from this. The first five songs are for high or medium voice, the second five are especially for baritone.

A. W. K.

NEW MUSIC RECEIVED Songs

"Petticoat Philosophy." By Addison F. Andrews. (Boston: Oliver Ditson Co.)

For the Piano

"Mélodie d'Amour." By Harry Rowe Shelley. "Tres Danzones." By Ignacio Cervantes. "Danza d'Amore." Berceuse. Caprice. By Enrique Soro. (New York: G. Schirmer.) "Overseas." By Herbert W. Lowe. (Boston: Oliver Ditson Co.)

Schumann-Heink Sings for Aviators at North Island, Cal.

SAN DIEGO, CAL., June 12.—Mme. Schumann-Heink, who is singing at the local camps, under the auspices of the War Camp Community Service, sang for the men at the aviation camp on North Island last night. This concert was the second of the same nature this week, the first being given at the naval training station in Balboa Park. The diva was cheered again and again. Mme. Schumann-Heink was introduced by Havrah Hubbard, who is in charge of the singing in Balboa Park. W. F. R.

Olive Kline, at a concert in Schenectady, N. Y., for the local chapter of the D. A. R. on May 28, introduced a new patriotic song, "Our Liberty Land," by A. A. Gayne, also of Schenectady. The song was much admired.

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MATZENAUER ASSERTS LOYALTY TO AMERICA

Singer Issues Statement Denying
German Origin — Declares
Devotion to U. S.

In answer to alleged attacks upon her American loyalty, Mme. Margaret Matzenauer, of the Metropolitan Opera Company, on June 21 issued a statement denying pro-German sympathies and asserting her devotion to this country.

In her statement, Mme. Matzenauer denies that she is of German origin. "I am not a German, to begin with," says the prima donna, "but a Hungarian. Since my first arrival in this country, I have had no doubt at all as to my desire to become an American citizen, and to make this my permanent home. Were I to feel otherwise I should be most ungrateful, to say the least, because from the very outset I have had such a cordial and pleasant reception from the American public and from the American press,

"I have established friendships with Americans from the outset, and my closest friends are Americans. I have spent many of my vacations here and have only returned to the Continent at times for the purpose of seeing my parents when they lived abroad. At the earliest opportunity I brought my parents here, and I have every desire and intention to have them, as I myself, become permanent residents of this country."

As regards her citizenship, Mme. Matzenauer says that she is an Italian because of her marriage to Mr. Ferrari-Fontana. "I am thoroughly devoted to this country," continues the statement, "and have attempted to prove this by answering every call for the donation of my services for war benefits. I devoted my two most important recitals of the year for the benefit of the National War Savings Society here, and the American Red Cross for French Wounded in Boston. I sang for the Women's Overseas Hospital, the Army and Navy Relief, the Sun Tobacco Fund, the Central Y. M. C. A. in Brooklyn, during the Red Cross week in Carnegie Hall, etc. On the other hand, I have steadfastly refused to devote my services for the benefit of any German or Austrian charity or organization even before the world war broke out."

Mme. Matzenauer says that she has sung the National Anthem on every program, and has eliminated the German songs from her programs. She is also, as her statement says, a sustaining member of the Red Cross, owns Liberty Bonds and personally conducted the sale of them at her recitals. She has also sung for the soldiers, and her daughter is American-born.

"Finally," concludes the statement, "I have done all I can to become an American citizen by having taken out my first papers and declared my intention of becoming an American."

The Department of Justice, which has charge of the alien question, has never made any statements questioning the loyalty of Mme. Matzenauer.

Atlanta Singer Scores in Recital

ATLANTA, GA., June 20.—A delightful song recital was given at Cable Hall on June 7 by Mrs. Benjamin Parker, with Edna Bartholomew and Martha Barthol-

New Record for Enrolling Red Cross Nurses When Amparito Farrar and Mr. Simmons Sing



On Left: Amparito Farrar, Soprano, and William Simmons, Baritone; Miss Farrar is holding the famous War Terrier, "Miss Christina McNaab," known to the Pollus in the hospital as their friend "Kristie." Upper Right: Miss Farrar singing the "Star-Spangled Banner" in front of the New York Public Library. Lower Right, Left to Right: Mrs. Luke, Mrs. Clark, Amparito Farrar, Miss Gralles, Miss Farr and Mrs. George B. McClellan



Photos by Bain News Service

DESPITE a badly crushed foot due to an automobile accident on Tuesday of last week, Amparito Farrar, the young Spanish soprano, managed to hobble her way through the crowd at Fifth Avenue and Forty-second Street in front of the New York Public Library Thursday, June 20, in an effort to help break all recruiting records for enrolling Red Cross nurses.

Her appearance there was especially requested by the American Red Cross for the Mayor's Committee of Women on National Defense, who asked Miss Farrar to help recruiting in the final windup of the drive for nurses to go

overseas for hospital work in France and Italy. It was the last day of the drive and Miss Farrar and William Simmons, baritone, sang to a great and cheering gathering.

Both Miss Farrar and Mr. Simmons sang to the accompaniment of the Marine Band. Miss Farrar started with the "Star-Spangled Banner," which she was asked by several persons in the crowd to repeat, and later sang several verses of "There's a Long, Long Trail." Mr. Simmons sang the old favorite, "Over There."

At the conclusion of the entertainment and appeal, sixteen young women stepped up and pledged themselves as volunteers, which was the best record for a half

hour's campaign since the beginning of the ten days' drive.

The women expressed their deep appreciation to Miss Farrar, who was obliged to be carried to a taxi and to the platform in order to lend her voice to an appeal for volunteers for this noble service.

Miss Hilliard of Bellevue Hospital, who was chairman of the drive, has had the co-operation of the heads of various hospitals throughout the city, as well as an able committee including Mrs. George B. McClellan, Mrs. James Speyer, Mrs. Edward House and Mrs. Henry Hoyt.

Three Philharmonic Players Organize "La Sourdine Ensemble"

Three of the Philharmonic Orchestra's players have united and formed an organization called "La Sourdine Ensemble." The trio consists of harp, cello and flute. Alfred Kastner, Leo Schulz and Anton Fayer, who form this ensemble, are well known as solo players. "La Sourdine Ensemble" will be heard next season in New York and other cities and is under the management of Annie Friedberg.

SAN FRANCISCO, CAL.—Mme. Sidonie Erkely presented thirteen pupils in a program of piano music recently. At the close of the recital Mme. Erkely played Liszt's "Hungarian Rhapsodie," No. 6. Twenty-five piano pupils were presented in two recitals last week by Stella Howell at her studio in Berkely.

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FRANCK'S "REBECCA" HAS PREMIERE IN OPERATIC FORM AT THE PARIS GRAND

Belgian Master's Religious Cantata Makes Favorable Impression as One-Act Opera—Work Is Excellently Interpreted and Mounted — d'Indy Declares He Was Never a Candidate for Boston Symphony Leadership — Churches Crowded as Americans Observe Memorial Day — How Franck Helped the Stranded in 1870 — Music Directors Hearten Public Courage by Refusing to Close Down

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, May 31, 1918.

THE request of President Wilson to observe Memorial Day was fully carried out by Americans here. There were two services in the morning, one at the Madeleine at 10 o'clock, one at the Church of the Holy Trinity at 11 o'clock, and the music at both was good. The big church on the Avenue de l'Alma was packed, mostly with uniforms. Many war workers just arrived in France, came to Paris for the ceremony. As the clergy, choir, and flags filed into the Holy Trinity at the beginning of the service, the organist, Gustin Wright, played a Chorale by César Franck. Then the choir and congregation sang "Onward Christian Soldier," and "The son of God Goes Forth to War." At the close of service as the congregation was leaving, Chopin's "Funeral March" was played.

At the Madeleine the program comprised: "Hail Columbia," organ; "Jude," Gounod; "Kyrie et Gloria," Cherubini; "Sanctus," Beethoven; "Benedictus," Gounod; "Agnus Dei," Busser; "American National Hymn," organ and orchestra; "Sortie," Toccata, Widor.

It was announced and expected that the American Military Band would play at the American Church, and when the band did not appear many Americans were deeply disappointed. The American Knights of Columbus had charge of the services at the Madeleine, and though primarily a French church, the service, being for subjects of Uncle Sam, was quite American. Soldiers and sailors occupied places of honor among the large number of benches reserved for them.

"Rebecca," arranged for so many presentations at the Opera, was finally given Saturday evening, preceding "Rigoletto." This one-act composition of César Franck's is well staged and the *mise en scène* perfect. Musically and from a pictorial standpoint, the work is a success. It is said that "Rebecca" has been heard in Paris before, in oratorio. While it is rather too full of religious passages to be heard as opera, in time of war music has wide scope. Critics who had not anticipated great success for the work at the Opera were very favorably impressed by the composition and the delicate manner in which it was handled by the artists.

"Rebecca" is simply a religious cantata of two soloists and a chorus, after a poem of Paul Collins. Franck composed the music in 1881, just after he had finished "Les Beatitudes," so the religious strains of one only followed those of the other. The latter has a touch of Oriental running through.

The part of *Rebecca* was sung by Bugg, that of *Eleazar* by Huberty; and as both of these were in splendid vocal trim and in sympathy with the music, their work was really inspiring. The chorus was well trained and much credit due to Chevillard, who directed. "Rigoletto" was sung by Noté, Lafitte, Gresse, Narcon, Gonguet, Ernst, Godard, Vecart, Courso, Texier, Dagnelly and Gosset, under the baton of Ruhlmann. Lestelly, who will later take the rôle of *Eleazar* in "Rebecca," sang the part of the King, Monday, in "La Favorita," with Dumas, Laute-Brun, Lafitte, Huberty, Dufranne, and such dancers as Zambelli and Ave-

line. "Thais" will be heard Saturday next with a new cast.

d'Indy Doesn't Want Boston Baton

A. Mageot, director of *Le Monde Musical*, has just received the following communication from Vincent d'Indy, in reference to the rumor printed in various papers that d'Indy had been asked to be or had been chosen as director of the Boston Symphony, to succeed Dr. Muck:

"Dear Mr. Mageot:

So far as I am concerned, there has never been a question of my taking the place of Dr. Muck as Director of the Boston Symphony. Even for a post so well recompensed I would not abandon my Schola Cantorum and the 500 pupils who have trusted me with their music education, whom I consider my own children. It gives me satisfaction to conduct these pupils through roads purely artistic, for the honor of our French music. Among these students, I number 140 for composition.

"I authorize you to deny as absolutely false this rumor, and beg you to receive, etc., etc.

"VINCENT D'INDY."

Mageot himself has recently returned to Paris after two years and a half at the front. He is now mobilized at the Public Instruction of the Beaux Arts, to occupy himself especially with propaganda and music subjects.

The James Gordon Bennett funeral service at Passy Cemetery was one of the most important ever held in Paris. The music comprised: "Marche Funèbre et Chant Seraphique," Guilmant; "Cantabile," Franck; choir hymns, "For Thy Saints From Their Labor Rest," "Jerusalem, the Golden," anthem, "Ave Verum," Mozart; Felton's Funeral Chant to psalm, "Lord Thou Hast Been Our Refuge," Chopin's "Funeral March."

The Church of the Holy Trinity has now become essentially American and is known as "the soldiers' church." Fine music programs are given; on every Sunday afternoon, a song service. Eugene Gigout, organist at the Saint Augustin Church, played on Sunday, following the customary 5 o'clock religious service. His numbers included his own compositions, "Marche Religieuse," "Communion," "Scherzo," "Toccata," "Marche Funèbre," and "Grand Chorus Dialogue."

Oscar de Lagoanière, *chef d'orchestre* and composer, died a few days ago after a long and painful illness. He directed music for years at the Bouffes Parisiens, the Renaissance, and the Olympia. At the outbreak of war he was *chef d'orchestre* at the Gaité Lyrique, the Isola Brothers being the directors. The funeral services of M. de Lagoanière were celebrated at St. Francois de Sales.

American Soldiers Want Songs

Here is a list of songs the boys at the front would like you to send: "Huckleberry Finn," "Someone More Lonesome Than You," "Are You From Dixie?" "A Long, Long Trail," "Cuddle Up A Little Closer," "Broken Doll," "Little Gray Home in the West," "Sunshine of Your Smile," "A Perfect Day," "I Love You Truly," "Poor Butterfly," "Underneath the Stars," "A Little Love, a Little Kiss," "Lily, Lily of the Valley," "On the Beach of Waikiki," "Silvery Moon," "Hacki Hulla, Hicka Doola," "Butterfly" (Markel), "Meditation," Morrison; "Ben Hur Chariot Race," and "Dixie's Carnival," "Tipperary," "That Sweet Story of Old," also as many of the new and old American songs as you can. Even if it is only one piece, do not lose time mailing it to Private Finch, Company D, Fourth Battalion, Engineers, A. E. F., France.

I would suggest that but one copy of a song be forwarded, for the Sammies do not expect to own each of them a sheet of music, and they can just as easily as not learn from looking over some one's shoulder. In this company the boys have "landed" a piano, but they have no sheet music, and this is a great want. The En-

gineers toil all day; they are in a foreign land among foreigners; anything from home sounds good to them, and in their recreation hours they all group about a piano. If they know the music, that helps things along. The pastime cheers and consoles them; it keeps them from being moody or lonely, and it keeps them out of mischief; so by all means send them all the music you can. I believe Dr. Beekman, Army and Navy Club, 11 Rue Royale, Paris, could distribute all the music you will send, and every camp would benefit.

PARIS, June 7.—Henri Duparc, for years pupil of César Franck, tells this story of the days of 1870. Walking along the street one day the young Duparc met the composer of "Les Beatitudes." On each arm Franck bore a scuttle of coal.

"Are you hauling it from a long way?" inquired Duparc.

"Long enough when you are lugging twenty-five pounds in each hand. This coal man lives four miles away, but he sells cheaper than those nearer, and in a household as numerous as mine, we must count every sou."

"I did not know your family was so big."

"War has added to our number," Franck said smilingly. "Instead of four, there are nine, all adults and all have healthy appetites. The five extra are relations who have no home so we are taking care of them. Times are hard and food scarce, but we manage to get along with our bill of fare."

Duparc asked what they had to eat that was so good.

"Eh bien! *voilà!* We happen to have a big kettle, and in the morning for *petit déjeuner* we throw in the boiling

water several tablets of chocolate. We each take out a cupful, we dip our bread in, and you've no idea how filling it is. The same pot is used to cook lunch, and it is refilled with the water in which we put three sous of vegetables, carrots, onions, turnips, potatoes, only two or three of each, for with three sous you don't get a big supply. This excellent *pot au feu* is sustaining, and what is left is heated for dinner—or supper, whichever you call it. So you see we have no reason to complain. But goodbye. I must hurry along with my coal. I have to do the marketing, for my family says that none of them can equal me in bargaining."

The gala entertainment organized at the Théâtre Champs Elysées for Memorial Day in honor of American fallen was a success. Castelli, of the Italian Opera, Elsie Janis and Nina May scored a triumph, and the soldiers, of whom most of the audience was composed, did not stint their applause. When the music of the program was over "Les Gosses dans les Ruines," was played.

It is probable that there will be no special entertainment to commemorate the hundredth anniversary of Charles Gounod. The Opéra Comique may give one of the works of the composer, but not the Grand Opéra, for the reason that it is closing in a few days. It is a matter of wonder that any of the homes of music have kept open so long. Jacques Rouche, Pierre Gheusi and the directors of theatres have in their own way done as much good as generals in the battlefields, for had they closed houses and not only thrown pensionnaires out of employment but given rise to panics and desertion of Paris, the harm done would have been incalculable.

The admirers of John Byrne, the American baritone, will be grieved to know of his serious illness. He was suddenly stricken a week ago, and is at the American Hospital, the cause of his illness being overwork and war conditions. Leaving one's bed to fly to a cold cellar and remain there for hours is not conducive to robustness, and the experience is particularly trying for throat patients. For seven consecutive nights Parisians have been subjected to this, and while no one is afraid, still all precautions must be taken, and the cellar habit is physically hurtful.

LEONORA RAINES.

PARIS ADMIRERS HONOR NOTE, FRENCH BARITONE

Celebrate Anniversary of Début with Gala Performance—Present Him with Gold Medal

M. Note, famous baritone of the Paris Opéra, celebrated recently the twenty-fifth anniversary of his Parisian début, says a New York Sun correspondent for Paris. There was a gala performance and admirers gave a gold medal to him. M. Lafferre, Minister of Public Instruction, delivered a complimentary address.

Note still has one of the most powerful voices known to the operatic world despite the fact that he is sixty and has been singing for thirty-five years (ten years in the provinces before making his metropolitan début). Paris loves him because, unlike the vast majority of singers, he never worries about the weather, is out in all seasons, never gives excuses, but always is ready to sing, besides which he drinks and smokes all he wants.

He is a man of huge frame and the story is told that seeing a runaway train of fourteen wagons loaded with dynamite rattling down a steep road near Colombes, he leaped aboard the train and wielded the brakes so that disaster was avoided. One version of the story is that he stopped the train by letting it smash against his ponderous chest, but that is apocryphal. There would have been an explosion had he done it that way, he avers.

Leon Rice Heartily Applauded in Recital at Tottenville, N. Y.

Leon Rice, tenor, gave a recital at Bethel Church, Tottenville, N. Y., on Thursday evening, June 13, assisted by Jennie Rice at the piano. He sang the air, "If with all your hearts" from Mendelssohn's "Elijah," Campion's "The Ninety and Nine" and English and American songs by Leoni, Del Riego, Sharp, Wood, Flynn, Marshall, Novello,

Adams, Bond, Nevin, Ware, Hamblen, Clough-Leighter and Kürsteiner. Among his American songs were Frederick W. Vanderpool's "Ye Moanin' Mountains" and Penn's "The Magic of Your Eyes." The tenor was heartily applauded after every group.

Recital by Pietro A. Yon Delights Brooklynites

A musical treat for Brooklynites was the organ recital given at St. Mary's Church on Thursday evening, June 20, by the gifted New York composer and organist, Pietro A. Yon. A rare program included Mr. Yon's "Sonata Prima," first time, written on a theme of six notes, a highly imaginative and artistic work; Bach's Toccata, Adagio and Fugue in C; Mr. Yon's admirable "First Concert Study"; a brilliant First Sonata by F. de a Tombelle; a lighter number, a charming Pastorale, by Miss H. A. Joye, and Mr. Yon's new "Echo," a double canon. The audience was enthusiastic over this number, but encores were not permitted. There were also Franck's "Pièce Héroïque," and finally the "Star-Spangled Banner." Exuberance and feeling marked Mr. Yon's playing, and his inspired use of the four manual instrument, which has recently been installed, denoted the master organist.

A. T. S.

French Military Band Playing H. A. Peck's "U. S. A. Patrol"

The famous French Military Band, Gabriel Parès, conductor, now touring this country, is playing a patriotic American publication entitled "U. S. A. Patrol," by Harrie A. Peck. The composition opens with a stirring drum and bugle effect, followed by a patrol movement. The trio of the piece introduces "Old Black Joe," "Maryland" and the "Arkansas Traveler," finishing with a short and vigorous strain of "Yankee Doodle."

Mary Hissem de Moss Has Active Season

A long list of concert engagements and a crowded teaching calendar has marked the season of Mary Hissem de Moss, the New York soprano. Among her engagements this week are appearances at the Knickerbocker Club in Tenafly, N. J., June 28, and at Roseville, N. J., June 30.

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PHILADELPHIA STIRRED BY BRILLIANCE OF SINGERS IN SUMMER OPERA SEASON

American Artists Featured in Harry Davis's Forces—Alice Gentle and Riccardo Martin Triumph in "Carmen"—Florence Easton, Maggie Teyte, Francis MacLennan, Orville Harrold and Others Win Honors in Performances

By H. T. CRAVEN

Philadelphia, June 23, 1918.

THE really brilliant galaxy of artists assembled by Harry Davis of Pittsburgh for his Grand Opera Festival stimulated music loving Philadelphians last week with a series of performances evoking warranted enthusiasm.

The venture was made in defiance of precedent. This city is notoriously an indifferent "show town" in summer. The mercury soars, General Humidity assumes oppressive command and the lure of green fields and open air recreation in the pleasant surrounding country vastly transcends the appeal of the foot-lights. At least that is the usual state of things. But the boldness of Mr. Davis' initiative seemed almost to have intimidated the weather man. Summer opera was a novelty. So indeed was the cool June temperature which blessed his experiment. Under such favorable conditions it was possible to enjoy the very excellent season of lyric drama given at "reasonable" prices by admirable singers. Some of the productions, notably "Carmen," justified favorable comparison with much costlier presentations of this opera given here in the past by companies operating on a five dollar scale of prices. Bizet's masterpiece drew one of the best houses of the week. It was given in straightforward, effective style and the interpretation of its titular rôle was not twisted out of shape by the labored strivings to create a "new" *Carmen*, which have in the past outraged one's sense of proportion.

Alice Gentle's portrait combined sanity with dramatic force. Riccardo Martin

sang and acted *Don José* with sincerity and taste. Nothing that he has contributed to Mr. Gatti-Casazza's offerings has been superior in artistry to this performance. The rich-toned *Escamillo* of Henri Scott, here singing on his native heath, the satisfactory *Micaela* of Dora de Phillippe and the capital *Zuniga* of Henry Weldon were other features of a notable production. The score was beautifully read by Josiah Zuro. In artistic balance, this presentation was the high water mark of the week. But all the bills were praiseworthy and the presence of Florence Easton added special distinction to some of the offerings.

"Trovatore," the opening opera on Monday, was eventful as marking the return of lyric drama to the Academy of Music after a long hiatus. No professional operatic performances had been given in this house since 1910, the final year of rivalry between Gatti-Casazza and Oscar Hammerstein. Since that time the Chicago and Metropolitan organizations appeared here only at the Metropolitan Opera House, where huge dimensions are primarily suited to grandiose and spectacular affairs. It is undeniable that works like "Carmen," "Madama Butterfly," "Martha," "Tales of Hoffmann" and "La Bohème" can be heard to better advantage in the Academy.

"Il Trovatore" went exceedingly well there also. The principals were Florence Easton, whose *Leonora* was superb; Forrest Lamont, American tenor of the Chicago Company, who made an auspicious Philadelphia debut as *Manrico*; Alice Gentle, the *Azucena*; and Carl Formes, the *Count di Luna*. Andre Arensen, the Russian tenor, originally billed for the title rôle, failed to appear and this gave Mr. Lamont his chance. Mr. Zuro conducted.

"Madama Butterfly," with Maggie

Teyte, Riccardo Martin and Auguste Bouillez in the leading parts, was the Tuesday night attraction. The performance was rightly attuned to the key of intimate music drama. Miss Teyte's *Cio-Cio San* was duly invested with pathos and sentiment and her lyricism was clear and tender.

Mr. Martin has successfully "standardized" his conception of *Pinkerton*. Metropolitan audiences have long recognized its merits, which were fully in evidence in this "festival" venture. The *Consul* of M. Bouillez lacked certain touches of Americanism, but the part was well sung. The orchestra was led by Romualdo Sapio.

MacLennan's Début

Wednesday afternoon brought forward the familiar "double bill." As *Santuzza* in "Cavalleria," the polished art and rich vocal resources of Florence Easton are displayed in their finest estate. As a lyrico-dramatic achievement, this performance ranks with her *Saint Elizabeth*. Francis MacLennan, who had not heretofore been heard here since he sang the title rôle in Henry W. Savage's English production of that work, was a highly effective *Turiddu*. Formes was *Alfio*; Viola Robertson, *Lola*; and Corenti, *Mama Lucia*. Forrest Lamont was well received as *Canio* in "Pagliacci," and Formes won equal favor with his *Tonio*, scoring of course with the prologue. Dora de Phillippe was a sprightly *Nedda*. Desire Dufreere and Octave Dua sang the rôles of *Silvio* and *Beppo*. Sapio conducted both operas.

"The Tales of Hoffmann," shelved so far as Philadelphia was concerned since the Hammerstein days, tested the strength of Mr. Davis's troupe on several counts. Most of the difficulties of this unique work, however, were happily surmounted. While a trifle deficient in subtlety, Auguste Bouillez gave a painstaking and often a vivid performance of *Coppelius*, *Dappertutto* and *Mr. Miracle*.

Orville Harrold, another link with the Hammerstein epoch, sang *Hoffman* with delightful clarity and romantic feeling. His art has undergone much refinement during his long absence from this city. Ruth Miller, last heard here this season as *Musetta* in Mr. Gatti's "Bohème," was a winsome animated doll, and Maggie Teyte made an alluring *Giuiletti* and an appealing *Antonia*. Scott was the *Crespel*, Elizabeth Campbell, the *Nicklaus*, and Dufreere, the *Schlemil*. Zuro again demonstrated his abilities as a conductor of noteworthy gifts.

"Martha" in English

Opera in English had its innings on Friday night when "Martha" was given in sprightly style, with Maggie Teyte in the name part. She was a charming *Lady Harriet*. Honors also went to Orville Harrold as *Lionel*, and particularly to Henri Scott for his *Plunkett*, which was in some ways the outstanding feature of the performance. His clear English enunciation served him admirably. Sapio's conducting infused fresh life into the well known melodies. "Butterfly" was repeated at the Saturday matinée and "Trovatore" in the evening.

Unquestionably, Mr. Davis has demonstrated that grand opera need not necessarily be an orchid. His experiment, so rich in artistic fruition, is worth repeating another year. A post-season such as he has instituted ought to have a regular place on the musical calendar.

His sense of balance has been commendable. His first considerations have been artists and orchestra. The staging, while always adequate, has not led him into expenses needless for an organization of this kind. His chorus, well trained, is of suitable size. In place of much pomp and circumstance, he has given us sane, refreshing operatic art and at a charge congenial to the ordinary theater-goer, who is apt to fight shy of costly subscription seasons.

The last half of this welcome fortnight's engagement will begin to-night with "Aida." Other bills of the week will be "Bohème," "Rigoletto," "Butterfly," "Faust" and "Cavalleria" and "Pagliacci."

CAMPANINI ENGAGES TAMAKI MIURA FOR THE COMING SEASON



Tamaki Miura, Japanese Prima Donna Soprano

Mme. Tamaki Miura, the Japanese prima donna soprano, has concluded an arrangement with the Chicago Opera Association whereby she will sing several performances in Chicago with that organization next season. She will appear as *Cio-Cio-San* and in other rôles in which she has gained distinction in this country in recent seasons.

Mme. Miura will also sing with the La Scala Company in Los Angeles during the season. The last of this month she will sing in the open air for the soldiers in camp at Midland Beach, Staten Island.

Here Is Your Opportunity to Enlist in U. S. Army Band

Musicians are wanted for service with the Seventieth Regiment of the Coast Artillery, according to announcement. Men of draft age and men beyond the draft age will be accepted. Musicians are asked to write to the headquarters company of the Seventieth Regiment at Fort Wadsworth, N. Y. In case the volunteers do not appear, the coast artillerymen will borrow a band and come to New York to drum up recruits. They have decided that they are going to have music while they drill and promise to give every bandsman a rollicking good time of it.

Major Henry L. Higginson of Boston, formerly financial backer of the Boston Symphony Orchestra, is at his Lake Champlain summer home near Westport.

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Mr. Damrosch Did Not Take an American Orchestra with Him

To the Editor of MUSICAL AMERICA:

I beg to correct a statement published in some of the newspapers in connection with Walter Damrosch's recent departure for France under the auspices of the Overseas Division of the Y. M. C. A. Mr. Damrosch did not take an American orchestra with him, as some of the newspapers stated. An orchestra of fifty French musicians was recruited in Paris to play under Mr. Damrosch's direction in the American rest and concentration camps in France. The salaries of these musicians will be paid from a fund provided by Harry Harkness Flagler, president of the Symphony Society of New York, whose chief motives, besides that of offering entertainment for the American soldiers, were to furnish employment for needy French musicians and to testify to his great admiration for France and for French ideals in art.

Will you kindly give publicity to these facts, so that there may be no further misunderstanding about them?

Very truly yours,

GEORGE ENGLER,
Manager, Symphony Society of
New York.

New York, June 20, 1918.

Advice to Boston Symphony Trustees and Others

To the Editor of MUSICAL AMERICA:

There are many musical people, who, under the guise of patriotism, insist that the Boston Symphony Orchestra should have an American conductor and that as many of its members as is possible should be American citizens. These people probably mean well, and this is all the more reason for pointing out to them their error.

Art knows no bounds. It is international. Art does not consider race or religion of the individual as a requisite for the development of an opera company or an orchestra. Of what worldly difference is it to the community whether a Greek, Chinaman, Frenchman or Negro is conductor of the Boston Symphony Orchestra. If the Chinaman, of all, is the best conductor, then he is the man that Boston wants. The best does not necessarily mean American, for it is admitted by most people that this country is still in its musical embryonic stages and that it has as yet not produced any conductor great enough to be the leader of the Symphony that Boston has. We must look to Europe.

When a person attends a concert it is not with the vain idea of listening to a German, Frenchman, or Englishman, but of hearing their interpretation of Haydn, Debussy or Beethoven, etc.

The ostentatious people attend concerts so that their presence will be noted by society and it is they who cause so much trouble.

The question in choosing a conductor is one of musicianship and not nationality.

My advice to the troublemakers is: Do not make the acquirement of prejudice the business of your life.

JULIUS G. FINN.

Roxbury, Mass., June 17, 1918.

Too Late to Begin?

To the Editor of MUSICAL AMERICA:

As a constant reader of MUSICAL AMERICA, I wish to ask you to enlighten me on a certain subject which will play a great part in someone's life.

I have a very good and intimate friend, a Russian, an intelligent young man about 21 years of age, who came here

about five years ago, direct from leaving gymnasium (high school) at the sixth class. Since his arrival he has always tried to secure a position that would enable him to study violin, though he had never played this instrument, but he had a great love for this instrument. About two years ago he secured an evening position and he bought a violin for the first week's salary and began to study earnestly with a teacher, a conservatory man, and I can assure you that this young man plays now like one that has studied five or six years. The way of his playing, the manner, the expression and the beautiful tone he produces indicate that he has unusual talent. It is only one year and nine months since he commenced his study and he plays such difficult works as De Bériot's Variations and Rode's Concerto No. 7. Anyone who hears him play absolutely refuses to believe he has been studying so short a time. His teacher exhibits him as an example for his other pupils. Now, what I want to ask you is this: Will this young man ever become a great player? Will he succeed with his qualities and hard work? Because he started in at such an advanced age he often hears various persons declare that he began too late and his fingers will never respond to hard practice as to develop them sufficiently to overcome all the difficulties in the future. Though he has confidence in himself, this talk causes him much distress, as he is extremely sensitive. He has sacrificed time and money. He makes very little, just enough to get along and pay for his music lessons. Is it worth all the sacrifice that he so cheerfully endures—and does he stand a chance to become something some day? He is intellectually inclined.

Your answer will oblige me greatly and it will perhaps bring peace of mind to a restless boy.

Thanking you very much in advance, I remain,

Sincerely yours,

P. D.

New York City, June 20, 1918.

[Obviously a person who after less than two years' instruction plays like a student of five or six years' standing and exhibits a "manner of expression" and a "beautiful tone" indicating unusual talent seems to stand a very fair chance of eventually distinguishing himself. You seem quite confident of his innate talent and admit his intelligence and propensities for hard work. Hard work never made a genius unaided but if you are right in your other observations it would seem worth while for the young man to endure his sacrifices cheerfully. If he is really to become great he will be more than willing to endure them. The age of beginning musical studies is not necessarily a bar to future accomplishment. Paderewski did not take up the piano seriously till he was over twenty. Mendelssohn and Schubert composed masterpieces at seventeen, whereas Wagner did not begin seriously to acquire the fundamental facts of musical theory till that age.

Let the boy keep on.—Editor of MUSICAL AMERICA.]

Just "One Penny a Week"

To the Editor of MUSICAL AMERICA:

A great and wonderful privilege has been given the people of this country for the small amount of *one penny a week*—and I would like to make a suggestion to the readers of your newspaper to do everything in their power to urge the carrying out of a request made by the National Aid Society.

Have you heard what the request is? We, the people of the United States, are asked to show proof of our loyalty to our Government by donating one penny a week to patriotic work of some sort. We are asked to pledge this small amount as a psychological influence to make every American feel that he, individually, is helping his Government win the war. If everyone in America fosters the Penny-a-Week movement, fifty-two million dollars a year can be realized.

The announcement made by the society

reads: "The penny itself is small, but in the aggregate it will form a tremendous patriotic sum and will weld together the old and young, rich and poor, invalids as well as the strongest men, and all will be made to feel that they are part of the great organization to 'Stand by America!'"

We are not told to send the penny to any one society; we are simply asked to pledge ourselves to that weekly amount to any patriotic work. It might be well for the society to make a suggestion for a sort of central receiving station, where the pennies could be sent. Why not establish units, with captains who would be responsible to a chief? Make a rule that an individual can send as much or as many times as he wishes, providing the coin is only a penny. Have as a slogan, "Pay a Penny for Patriotism," and get volunteers to offer their services as captains. Establish units among actors, stenographers, teachers, etc., etc.

These are only a few suggestions in which personally I will be glad to cooperate.

I think the National Special Aid Society has made a wonderful suggestion and now is the time for every patriotic man, woman and child to show what he can do for Uncle Sam with a penny!

Very truly yours,

ELSIE BAKER.

New York, June 20, 1918.

Composers' Royalties

To the Editor of MUSICAL AMERICA:

I see that G. Schirmer is going to mark all music at net prices beginning July 1 and that the example of this publisher is likely to be followed by the other publishers. How will this decision affect the rights of composers? I have some royalty agreements with G. Schirmer, in which he agrees to pay me "ten per cent of the retail or marked price of each and all copies of said compositions." Of course, when music was sold at a 50 per cent discount, this really amounted to a 20 per cent royalty; for the royalty on a piece of music marked 60 cents would be 6 cents, even though the piece regularly sold for 30 cents.

Now if a piece of music formerly marked 60 cents, but selling at 30 cents, is now going to be marked 30 cents and sold at that figure, will the composer still receive his 6 cents royalty or will he receive only 3 cents?

Thanking you in advance for any information you can give, I remain,

ROBERT W. WILKES.

Yonkers, N. Y., June 21, 1918.

[We are informed by G. Schirmer, Inc., that the composer will suffer no diminution of royalties as a result of the new sales system. He will continue to receive 6 cents in the case cited, despite any change in price which the dealer may receive.—Editor of MUSICAL AMERICA.]

A Tremendous Help

To the Editor of MUSICAL AMERICA:

I am delighted to renew my subscription for another year to MUSICAL AMERICA. It has been a tremendous help to me in making out my programs of novelties, which I had occasion to give this season and for which the press has given me much praise, yourself included.

EVA GAUTHIER.

New York, June 22, 1918.

A Contralto's Request

To the Editor of MUSICAL AMERICA:

I am a contralto, have done some church work as soloist in Mount Vernon, sang at the Brick Church at Fifth Avenue and Thirty-seventh Street, under Clarence Dickinson, and in Oscar Hammerstein's grand opera chorus its first season. I should like to be singing now. My name was on the list of two agencies, one of which procured me two positions.

I am a reader of your paper, and once

noticed in it an article by some one who would hear singers, and help them make a record by coaching them. He wrote on why so many fail.

Do you know of anyone for whom I could sing, gratis, just to keep at it? I am a good reader and my voice is of good quality. I am free on week-day evenings, and could help anyone then, also on Sunday evenings until August.

Very truly yours,

ETHEL TURNER.

New York City, June 13, 1918.

The Value of Community Singing

To the Editor of MUSICAL AMERICA:

In line with the good work that John C. Freund is doing by advocating community "sings," the workers of the Thomas A. Edison Interests meet every Tuesday and Friday at 12.30 for singing.

We have built a temporary band stand to accommodate the Edison Band, which leads the singers, and we are very glad to say that the big majority of the workers who attend these noonday meetings join very freely in the singing.

One of the most remarkable incidents in connection with these "sings" is the attitude of our foreign workers. Many of them are unable to carry on a conversation in English, but they have learned the words of the "Star-Spangled Banner" and "America," and it does one's heart good to see the children of other lands joining in our national anthems with real good spirit.

P. A. FUSS,

Thomas A. Edison, Inc.

Orange, N. J., June 21, 1918.

Our Men on Hoffman Island, N. Y., Need Talking-Machine Records

To the Editor of MUSICAL AMERICA:

I would like to make known to your readers the fact that, although hundreds of thousands of books and talking-machines have been contributed to the various camps, there are still some places where men are quartered that lack sufficient means of entertainment. Several talking-machines have been given to the men in the Army Hospital at Hoffman Island, N. Y., but the men there need records.

The same principle that worked out so effectively in the recent drive for books for our soldiers and sailors might be put in working in regard to the records—that is, if people would go through their talking-machine record libraries and make a selection of records that they have played often and are willing to give to the soldiers, these would be very welcome in more than one place.

The writer happens to know that there is at the present time a great need for these records on Hoffman Island. Those who wish to bring cheer to the men, both the men in the Hospital and the men in the Medical Corps stationed there, should send records to Captain Lewis Coleman Hall, Atlantic Division, American Red Cross, Army Hospital, Hoffman Island, N. Y. They will be doing a patriotic service, just as they have in giving their books to the soldiers and sailors.

Yours very truly,

H. T. S.

New York, June 18, 1918.

A Subscriber from Chile

To the Editor of MUSICAL AMERICA:

Lately I had occasion to see one of your issues. Finding it of interest to me, I decided to order it. Consequently I beg to hand you enclosed check for the price of foreign subscription for one year.

M. BOERGER.

Valparaiso, Chile, May 17, 1918.

Dippel May Present Operas in Film at a Broadway Theater

Andreas Dippel is reported to be considering a plan to present grand opera in motion pictures in condensed form, with orchestra and singers at a Broadway film theater. The "operatic films" would be run in connection with the regular screen bill, it is stated.

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SIR HENRY WOOD'S ADMIRERS APPLAUD NOTED CONDUCTOR'S DECISION TO REMAIN

Leader Gets Overwhelming Ovation at Queen's Hall Concert — Carl Rosa and Beecham Opera Companies Give Excellent Performances to Large Houses — Edward German Has All-Star Program at Ballad Concert

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, June 3, 1918.

THE ovation accorded Sir Henry Wood when he stepped on the rostrum for the Sunday afternoon concert yesterday was overwhelming. The huge hall was packed with music-lovers who had gathered in force to testify to their appreciation of his decision to remain in England, while also appreciating the great honor that had been offered to their favorite. The program included Wagner, Weber, Beethoven, Tchaikovsky, Bal-four Gardiner, Mascagni and Sullivan, with Charles Tree for the vocalist and Gertrude Peppercorn as pianist.

The general topic in music circles this week has been joy at the decision of Sir Henry to remain with us, and after the war reap the rewards of over a quarter of a century's work.

Opera at the Shaftesbury has gone gaily with excellent performances and full houses. It is pleasant to chronicle the success of Constance Willis in the rôles of *Siebel* and *Cherubino*, both of which she makes unusually real and human. The coming Italian Festival is much discussed and also the "Flower Concert" given by the Independent Club; also the enormous success of the Red Cross Ballad Concert, conducted by Edward German with an "All-Star" program.

Next week there are many interesting happenings, opening with recitals by Lillias Mackinnon, Jean Croker and Christine Hawkes and so on to Clara Butt's big concert in the Albert Hall and a big orchestral concert in the Queen's Hall by Benno Moiseiwitsch.

The Carl Rosa operatic revival of the week was "The Marriage of Figaro," with Frank Clarke as a fine *Figaro*, Clara Simons as *Susanna*, Ina Hill as the *Duchess*, Constance Willis as one of the best of *Cherubinos*, and de la Fuente conducting. On Saturday their penultimate week was brought to a close with

excellent performances of "Don Giovanni" and "Maritana." Next Friday, "Dante and Beatrice," by Stephen Philpotts, will be produced and on Saturday the seventy-fifth birthday of Balfe's "Bohemian Girl" will be celebrated. The following week occurs the jubilee of the company, when a gala performance will



Phyllis Lansdell, Recently Engaged by Carl Rosa Opera Company and Already Scoring Successes in Prominent Roles

be given in aid of the Royal Artillery Prisoners of War Fund, under the patronage of H. R. H. the Duke of Connaught and Princess Patricia.

The Beecham Opera Company set the ball a-rolling with "Otello," with the American soprano, Jeanne Brola, as

Desdemona, to the inimitable *Moore* of Frank Mullings.

The ballad concert in the Queen's Hall on Saturday, given by Messrs. Chappell in aid of the British Red Cross was exceptionally fine. The New Queen's Hall Light Orchestra played splendidly under Edward German, opening with the "Nell Gwyn" Overture. D'Alvarez sang Bizet's "Agnus Dei," also "Homing," by Teresa del Riego, which she repeated twice, as well as adding the "Blind Ploughman." Carmen Hill sang some charming songs by Coningsby Clarke and Dorothy Foster, while Louise Dale introduced a dainty ditty, "Butterfly," by Haydn Wood. Ben Davies, in excellent voice, sang two songs and a duet with Miss Dale. Robert Radford brought down the house with new songs by Edward German, "The Irish Guards," words by Rudyard Kipling, and the "Four Jolly Sailormen" from German's "Princess of Kensington." Also Benno Moiseiwitsch gave Chopin and Selim Palmgren works.

At the Central Hall, Westminster, Mark Hambourg gave a Chopin recital in his best vein to a large audience.

In Æolian Hall the usual "Pop" was given by the London String Quartet, at which Herbert Fryer played finely Busoni's paraphrase of Bach's Organ Prelude and Fugue in D, also joining in the Brahms Quintet in F Minor. The British work was Holbrook's "Folk-Song Suite, String Quartet."

The "Grand Floral Concert" at Kingsway Hall, organized by members of the Independent Music Club, delighted both eye and ear. The singers were Muriel Michell and Rosa Rubery, the band of the Horse Guards took a prominent part in the program, Dr. Sydney Scott played solos on the grand organ and Sir Theodore Cook read two of his own poems.

Baritone Killed in Action

Much regret is felt at the death of Lance-Corporal Charles Mott, who died of wounds received in action with the London "Artists" Regiment on May 22. As a vocalist he was a great baritone. He was first discovered by the late Stanley Hawley. His most recent engagements were the *Organ Man* in "The Starlight Express" and in Elgar's "Fringes of the Fleet."

To Elkin & Co. has fallen the honor of issuing the first patriotic song for the Royal Air Force. "Eagles of England," by Norman O'Neil, is already being sung everywhere. The words are by Paul Bewsher, an R. A. F. man twice wounded. Mr. Elkin has just dis-

covered a new composer of whom he prophesies great things, Harold Wallis, who is only just twenty-one, though his works already number five hundred. The same firm has recently published two delightful songs by Cyril Scott, "Oracle" and "Sunshine and Dusk."

Whitney Mockridge, the American tenor, gave another of his charming matinées in aid of the Star and Garter Fund. Olga Haley sang two songs by Debussy delightfully. Caroline Hatchard, Thorpe Bates and Mr. Mockridge also contributed songs, while Herbert Fryer played the piano, and Olga Rudge the violin.

Dorothy Robson gave a delightful vocal recital on the 29th. Her program, ranging from Mozart to most modern, only deepened the good opinions she has already earned. She has a delightfully gentle, restful personality, which was most appealing in some of Mrs. Kennedy-Fraser's "Songs of the Hebrides" and the "Eriskay Love-Lilt." L. Lebell assisted with some good cello playing, and Ella Ivimey was the accompanist.

At his matinée of "Music and Recitation" at Claridge's Hotel, Julian Gade proved himself to be a reciter of more than usual taste and feeling, and the possessor of a fine voice. Alice Coombe, Maude Tullis and Patrick Byrne sang and Maria Levinskaya gave some splendid piano solos.

Private Felix Salmond gave a splendid cello recital recently, assisted by Musician William Murdoch. The César Franck Sonata in A Minor was followed by a Sonata in D Minor by Frank Bridge, both works being finely played. In cello solos by Rachmaninoff, Glazounoff, Gabriel Fauré and Frank Bridge, Salmond was again in great form and was admirably accompanied by Ellen Tuckfield.

The students of the Royal Academy of Music gave an admirable chamber music concert in the Duke's Hall last Wednesday, at which both their composing and performing talents were well to the fore.

Silvia Parisotte, the charming young singer, gave a recital in Æolian Hall last Thursday, in which she included two very attractive "first times," "Mer," by Carlo Albanesi, and a cycle by Ruby Holland, "A Fairy Night," composed to the lyrics of Christine Amory, the program being excellently suited to her lovely mezzo voice and dramatic powers, though one could wish her enunciation better.

Amy Hare gave the first of two concerts to bring forward her own songs, of which the simplicity and brightness are most attractive. All were charmingly sung by Esta d'Argo, Jeanne Jouve and Mostyn Bell. The words to the new cycle of "Baby Songs," still in manuscript, were by the American authoress, Althea Randolph, and more than shared the honors.

Phyllis Lansdell, one of the most recent acquisitions to the Carl Rosa Opera Company, has lately studied under Emma Nevada, having previously worked under Mme. Caravoglia. She has already scored successes as *Leonora*, *Donna Elvira*, *Antonia* and *Jeanne Deans*. HELEN THIMM.

GOOD SONGS

soon receive the
STAMP OF APPROVAL!



HERE IS THE STAMP

COMPOSERS	SONGS	ARTISTS	KEYS
F. Morris Class	The Secret of a Rose	Lambert Murphy Marie Tiffany Leon Rice	High
Lucile Crews	I Shall Not Care	Louis Graveure	Low
Carl Deis	Come Up, Come in With Streamers	Mary Jordan	High or Med.
Alice R. Fish	A Memory Divine	Christie Langenhan	High and Low
Helen Lemmel	Honey Mine	David Bispham Margaret Wilson	Medium
Frank La Forge	The Dairy-Maids	Emma Roberts Edna de Lima	Medium
	A Heart Misaid	Charles Carver Edna de Lima	Medium
Bryceson Treharne	Mother, My Dear	Evan Williams Charles Harrison Dan Beddoe G. Haydn Jones Mabel Riegelman	High and Low
	Pickaninny	Frank Parker Joseph Mathieu G. Haydn Jones	High and Low
Harriet Ware	Consolation	Lucy Gates Kathleen Bibb Margaret Wilson Leon Rice	High and Low
	Fairy Bark	Lucy Gates Florence Macbeth Margaret Wilson Leon Rice	High and Low

Your approval is desired; to give this simply send for these songs on approval and retain those you approve of.

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56 West 45th Street

HADLEY LEADS GOLDMAN FORCES IN OWN SCORES

Première of Noted American's "Six Silhouettes" Is Charming Feature of Splendid Program

Edwin Franko Goldman gave a splendid program with the New York Military Band on Friday evening, June 21, this time in the Columbia Gymnasium instead of on the Green, the inclement weather making necessary the change. It was the second "special composer" night and it brought to a large audience Henry Hadley, who appeared at the opening of the second half of the program, was introduced to the audience by Conductor Goldman and, taking up the baton, conducted the balance of the evening's music.

This balance was all his own, his admirable Overture "In Bohemia," his "Six Silhouettes" (heard for the first time in public), and his Ballet Suite No. 3. Mr. Hadley had a rousing reception and won the heartiest kind of applause. The "Six Silhouettes" proved to be delightful sketches, "Spanish," "French," "Italian," "American," "Egyptian" and "Irish," and in them and the overture Mr. Hadley revealed his gifts as a conductor quite as notably as a composer. He led the band with great spirit and at times made it sound like a symphony orchestra. The organization's virtuosity stood out in his compositions.

Under Mr. Goldman's baton fine per-

formances of the "Athalia," Priests' March, the "Mignon" Overture, Grieg's "Erotik" and "Wedding Day at Troldhaugen" and the Introduction to Act III and Bridal Chorus from "Lohengrin" were given and applauded to the echo. Ernest S. Williams was the soloist and played in his wonted manner the "Inflammatus" from Rossini's "Stabat Mater," and as an encore "The Last Rose of Summer." He aroused the same enthusiasm as in his previous appearances with the band. A. W. K.

Harriet McConnell an Indefatigable Singer for the Troops

Singing for the boys in the camps as much as she can, Harriet McConnell, the New York contralto, appeared during the last few weeks in a half dozen performances in the vicinity of New York. On June 12 and 13 she sang at Camp Dix in programs with Idelle Patterson and Hans Kronold, while on Sunday and Monday, June 16 and 17, Miss McConnell went down to Camp Upton, under the auspices of the Stage Women's War Relief. With her were her mother, Mrs. Minnie McConnell, alto; her sister, Marie McConnell, soprano, and Helen and Florence Vogel, violinist and cellist. In the Knights of Columbus auditorium they gave concerts on Sunday evening and Monday morning for the officers and men. With Vernon Stiles, tenor, and Daniel Frohman, Miss McConnell visited Camp Tilden, near Far Rockaway, on June 21, and the following day gave another program with Miss Patterson and Mr. Kronold at Camp Merritt.



MARTINSBURG, W. VA.—A chorus of twenty voices sang oratorio numbers with success on May 31. Marie Stone Langston, contralto, and Imo Thompson Ware, soprano, sang solos.

ALBANY, N. Y.—The Common Council of Albany, N. Y., has appropriated \$2,500 for municipal band concerts this summer. The concerts will be directed by William T. Wendell, leader of Wendell's Band.

OAKLAND, CAL.—Elise H. Martens, contralto, pupil of Percy A. R. Dow, gave a recital on June 6, assisted by the Arion String Trio, Josephine Holub, violinist; Margaret Avery, cellist, and John Holloway, pianist.

ARKADELPHIA, ARK.—Alfred Hall, organist and pianist, gave a successful organ recital in Ouachita College auditorium before a large audience on May 26. Mr. Hall was assisted by Mrs. W. N. Adams, soprano.

HOPE, ARK.—Alfred Hall of Ouachita College Conservatory, Arkadelphia, gave an organ recital in the Presbyterian Church on Sunday, June 2. Carter Haynes was the vocalist. The recital was under the auspices of the Red Cross and attracted a large audience.

CHARLESTON, W. VA.—The Charleston Choral Club gave Gaul's "Joan of Arc" on May 31. The soloists were Elsie Fischer Kincheloe, I. Merrill Smith, Mr. Kincheloe and Jesse B. Thomas. J. Henry Francis directed and Frank R. Hurlbutt was the accompanist.

INDIANAPOLIS, IND.—The annual luncheon given by the Metropolitan School of Music for the faculty on June 13 was preceded by a patriotic program at the Odeon Concert Hall. Earl Hunter, pupil of Flora M. Hunter, played Mana Zucca's "Fugato Humoresque."

BANGOR, ME.—A musicale was given on June 13 at the home of Anna Strickland, soprano, of this city, when Beatrice Clifford, soprano, pupil of Miss Strickland, and Marion Stanhope, pianist, a pupil of Abbie N. Garland of the Bangor Piano School, were presented.

BINGHAMTON, N. Y.—A concert was given on June 1 and 2 by the eighty-five members of the U. S. Naval Band, who came up from New York City, where they were stationed on the "Recruit," the Union Square recruiting station. Edna Joyce, a local artist, assisted.

BALTIMORE, MD.—At the concert given at Camp Meade at the K. of C. Building, Baltimore musicians, Jeane Woolford, contralto, and Abram Moses, violinist, were joined by Walter Charnbury, pianist, who was formerly Mme. Gadsby's accompanist and who is now stationed at Camp Meade as a soldier.

TROY, N. Y.—The vested choir of St. Joseph's Church sang the "Seven Last Words of Christ" by Dubois at the Kenvent Convent, June 9, conducted by James McLaughlin, Jr., with Kenneth Rice at the organ. Assisting soloists were Bart E. Dunn, Charles F. Crowley, Hugh T. Sheary and John Kiley.

CHARLES CITY, IOWA.—Charles Griffith, head of the piano department of Penn College, Oskaloosa, received the degree of Bachelor of Music at the commencement at Grinnell College this season. He gave his senior organ recital at Grinnell recently. He expects to enter the national service at once.

FAIRMONT, W. VA.—The forty-seventh annual commencement of the State Normal School opened with a piano recital by Amy Rogers Rice and her piano students, the proceeds to go to the Red Cross Society. Norma Hecker, Cordelia Dexter, Eleanor Cobun, Margaret Miller, Ruth Reed, Anna Nicodemus, Genevieve Carpenter, Gertrude Rank, Ada Louise Kunst, Louise Boggs, Carrie Boggs, Ruby Marshall, Pauline Fortney, Margaret Arnett and Lucille Henry participated.

WATERLOO, IOWA.—Katherine L. Flynn, mezzo-soprano, and Leone L. Robbins, pianist, graduates of Ross Conservatory of Music this season, gave their graduation recital recently. Miss Flynn received honors in the theory course. Corinne Saveride was accompanist.

STOCKTON, CAL.—Percy A. R. Dow presented his pupils in an "Evening Song" on June 18. Addine Le Moin Beckman, soprano; Florence Ruth Brown, contralto; Bess Smith Ziegler, contralto, and Mildred Lavinia Jones, soprano, were the soloists. Mary L. Raggio, Hazel Wilkinson and Kathleen Musto accompanied.

CHICAGO.—Mme. Carrie Hirschman, New York pianist, who has been living in Chicago since her marriage to Max Victor Kohnstamm several years ago, on a recent visit East played for the soldiers and officers at Bedloe's and Governor's Islands. Mme. Hirschman will give concert for the soldiers in the West.

CHARLES CITY, IOWA.—The enterprising little town of Eddyville, Iowa, has wanted band concerts, so a subscription was recently taken among its business men and as a result the band of Ottumwa, Iowa, conducted by B. O. Worrell, has been engaged to give a concert every Wednesday evening for the next twelve weeks.

INDIANAPOLIS, IND.—Pupils of the Leckner studios were presented in recital on June 14. Those taking part were Sara Lauter, Julius Hermann, Alice Galpin, Susan Richardson, Jeanne Santamarina, Elizabeth Schatters, Freda Hughes, Lucile Hayes, Florence Beckett and the Leckner Quartet. Cyrilla Humes accompanied the singers.

CHARLES CITY, IOWA.—A concert of a unique nature was given last evening at Osage, Iowa, when twenty of the leading singers gave a "war song revue." All the latest war songs were sung and songs were arranged and connected so they told the story of the war from the beginning to the present date. The concert was given in the Congregational Church.

LANCASTER, PA.—A pleasing musicale was given by the pupils of Marguerite Herr at her studio recently. Those participating were Ralph F. Lutz, Marguerite Stewart, Chester A. Imber, Elizabeth Bitzer, Mary Stone Barr, Lena Wagner, Kenneth White, Miriam S. Moore. The accompanists were Mrs. Chester A. Imber, Adella Kautz and Marguerite Herr.

COLUMBUS, OHIO.—Mrs. Mary Eckhardt Born presented her dramatic soprano pupil, Gabrielle Claus, in Library Hall, Tuesday evening, June 11. Miss Claus's program was long and exacting, including one operatic aria. In voice, style and interpretation Miss Claus showed excellent training. Mrs. Born presided at the piano, giving splendid accompaniments.

SAN DIEGO, CAL.—The Musical Society of the local high school presented the grand chorus of 180 voices, under the direction of W. F. Reyer, in a program of popular operatic numbers in the stadium on June 9. The concert was well attended and proved a decided success. The chorus was assisted by Linda Allen, mezzo-soprano; Lee Lykin, baritone, and the High School Orchestra.

INDIANAPOLIS, IND.—The faculty concert of the College of Music and Fine Arts was given on June 5. The program was given by Pasquale Tallarico, Gaylord Yost, Paul Brown, Kenneth Glass, Olive Kiler, Blanche Clark, Elizabeth Beckman and Frank Thompson. Glenn Friermood presented his pupils in recital recently. Those who appeared in the program were Gladys Browning, Dorothy Denny, Irene Lavin, Irene Collins, Helen McArthur, Dwight Murphy, Paul Raymond, Charles McCarty, Mrs. Nola Reeder, Mrs. G. Inatek and Mrs. James Lowry.

ST. JOHNSBURY, VT.—Cowen's "The Rose Maiden" was presented at the South Church on May 30 before a crowded house, the musical organizations of St. Johnsbury Academy combining to give the work under the direction of Ella Brownell. Those taking the solo parts were Bessie McEncroe, soprano; Roy Calderwood, tenor; Allan Hunter, tenor; Claude Hinman, baritone. Eunice McGillivray was at the piano.

UNIONTOWN, PA.—The Uniontown Music Club held its fourth open meeting on June 3. Piano numbers were played by Mrs. H. A. Bartenslager, A. E. Crow and Mrs. William Baum. The election of officers resulted in the choice of Lillian E. Hammitt, president; Mrs. William Baum, Guy L. Hague and Olive Frederick, vice-presidents; Mrs. L. W. Brownfield, secretary; Mrs. E. A. Mead, treasurer; Mrs. R. H. Jeffreys, choral director.

ALLENTOWN, PA.—Ethel Kemmerer, supervisor of music in the Allentown public schools, gave a grade school concert on May 23, in which 2500 school children took part, assisted by the Junior High School Orchestra, which is also under Miss Kemmerer's direction. On May 29 Eloda Kemmerer's piano pupils excelled in a recital program, assisted by Julia Case, violinist. Twenty of her most advanced pupils played various numbers.

BURLINGTON, VT.—The high school auditorium was packed to overflowing the evening of June 14, when the children of the third, fifth and sixth grades of the public schools gave their second annual concert, under the direction of Beryl Harrington, director of music in the public schools. A chorus of 450 sang, stirring the audience to enthusiasm. The presentation of "The Festival of Mother Goose," by grade III, was charming. The net proceeds will be given to the Red Cross.

PROVIDENCE, R. I.—A recital by Ruth Elizabeth Nichols, contralto, pupil at the Hyde Music School, was given in the school hall, June 6. Miss Nichols gave an interesting program, assisted by Helen Mathews, cellist, and Arthur Hyde, tenor, accompaniments being played by Gertrude Joseffy. Two recitals by vocal and piano pupils of Mrs. Miller and Mme. Charbonnel were given June 4 and 5. Margaret A. Jeschke and Frank Firth, violin pupils of Bertha Irene Coupe, gave a recital recently.

BALTIMORE, MD.—Pupils of the European Conservatory were heard in a recital, June 13. Those taking part were pupils of Director Henri Weinreich and Nettie Williams, piano, and Julius Zech, violin. The participants were Miriam Kravetz, Rose Yankoff, Louise Rellerker, Grace Seibel, Edith Levenson, Jean Zerowitz, Mildred Kruckoff, Jean Gordon, Paul Eilinger, Vernon Ruhl, Fannie Haff, Marie Horn, Jessie Neil, Hilda Senft, Sara Gordon, Ella Zerovit, Amelia Bergen, Fortuna Matassa, Eleanor Reible, Melba Wilson and Ethel Ashman.

BROOKLYN, N. Y.—Lois Pinney Clark's musicale on June 9, at her studio in Flatbush, proved to be an artistic affair. The program included a group of Miss Clark's songs, sung by Mrs. Edward J. McNamara, soprano, who gave "Daffodownillies," "Echoes" and "The Beautiful Land of Nod" and other numbers, and Marie A. Schneidewind, soprano, who offered several solos. Miss Clark interpreted numbers by Liszt. Christine A. Heingartner offered effective piano numbers, and Edith Elmina Wilcox, a pupil of Miss Clark, also played.

LANCASTER, PA.—A piano recital was given at Linden Hall Seminary, Lititz, during commencement week by Grace Copeland Campbell of Pauline, Ohio, a former graduate of the department of music, assisted by her sister, Alice Copeland, soprano, and by Misses Leib and Eckert of the Seminary, who played a Valse by Arensky for two pianos. Pupils of Bess McGowan, assisted by Ethel Windle, reader; Grace Brinton, contralto; Mercy McGowan, soprano, and Earle Humpton, cello, gave a recital in the Masonic Hall at Christiania, in aid of the Red Cross.

SYRACUSE, N. Y.—The two commencement concerts of the College of Fine Arts, Syracuse University, demonstrated talent of marked ability in the pupils. Goldie J. Andrews, Grace M. French, Ruth M. Root and Kenneth Wood took a leading part. Others also appearing were Doris Onderdonk, Agnes Jones, Helen Hutchison, Mary Dealing, Ruthelle L. Ball, Nellie Mae Stine, pianists; Evelyn W. Payne, Gertrude Sheldon, Matilda C. Saunders, singers; Harriet A. Tooke, Grace French, Goldie Andrews, Ruth Root, Agnes Jones, Doris Onderdonk, organists.

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SPOKANE, WASH.—Lisle Dunning, violinist, appeared with great success in a concert given at the Davenport Hotel by Ida Tonnar Matthews and her Business Girls' Orchestra. Edgar C. Sherwood, president of the N. W. Music Teachers, gave several piano studio recitals; Sam Lamberson presented his piano pupils, Augusta Gentsch, pianist; Mary L. Short, pianist; the Holy Names Academy, George Buckley, violin; Mrs. George Buckley, voice; Mrs. Pearl Hutten Shradar, voice; Louis E. Des Voignes, piano; E. D. Kennedy, voice; and several others presented their pupils in recital.

FAYETTEVILLE, ARK.—The University Orchestra, assisted by Mary Cummings Bateman, soprano, gave a complimentary concert for the soldiers en route to Camp Pike on May 26. On May 29 they were heard in recital at the University School of Music. Pupils of the Department of Music gave a concert on May 31, in which twenty-six pupils took part. At the forty-fifth annual commencement of the university the Department of Fine Arts gave its annual concert, on June 10. The Glee Club and University Orchestra were heard in its annual concert in the evening, assisted by Mary Cummings Bateman, David C. Hansard and Guthrie Hassell.

URBANA, ILL.—Organ recitals were given by J. Lawrence Erb on May 26 and June 2, at the University of Illinois. The second was a request program, containing Bach, Beethoven, Handel, Renaud and Wagner works, as well as a piece by Ralph Kinder. Students' practice recitals were given on May 21 and 28. Those appearing were Clara Armington, Bertha Belle-Isle, Gail Gaunt, Gertrude Bowen, Nelle Kirby, Florence Quinn, Marie McWilliams, Adelle McClure, Leila Sheppard, Vivian Benedict, Ruby Dukes, Helen Newton, Mary Richart, Ada Martin, Laura Dole, Irene Kent, Velma Dumas, Grace Cordell, pianist, assisted, and Florence Quinn accompanied the singers.

WACO, TEX.—Under the direction of Edna McDonald a concert was recently given at the Temple Theater for the benefit of the Red Cross. The Temple Matinée Choral Club, the Oenaville Choral Club, the Temple High School Glee Club and a number of soldier-musicians from Camp MacArthur participated. Among the soloists were Corporal David Love, violin; Fritz Panciera, cello; D. B. Doyle, flute; Mrs. Wick, cello; Mrs. Clarence Porter and Corporal Earl Foretich, accompanists. Lillie B. Brooks directed the High School Club and Mabel Simmonds the Oenaville Choral Club. Lela Wilkinson and Irma Bridish received praise for their piano solos.

SAN FRANCISCO, CAL.—The thirty-eighth recital of the Mansfeldt Club was given recently at the Palace Hotel under the direction of Hugo Mansfeldt. A number of advanced pupils were presented, and Mr. and Mrs. Mansfeldt played the Liszt E Flat Concerto on two pianos. At the organ recital given by Edwin Lemare at the Auditorium, Antoine de Valley, tenor, was the soloist. Mrs. Oscar Mansfeldt lately introduced several pupils in recital at the St. Francis ballroom. Vera Cavanaugh, aged eight, played the Chopin Etude in F Minor and the Wagner-Liszt Serenade. A musicale was given at the studio of Giuseppe Jollain by Mrs. Morris Gale, soprano; Edith Caub, pianist, and Giuseppe Jollain, violinist.

TROY, N. Y.—The Emma Willard Conservatory of Music graduated fourteen music students, who were heard in recital on the commencement program. The piano graduates were Ethel Merriam, Margaret McClenahan, Mary Irwin, May Fayles, Mabel Wilson, Gundrieda Cottrell and Marie Savard; vocal, Marjorie Parsons, Hazel Chambers, Margaret Dexter and Catherine Hotchkiss; violin, Dorothy Fay, Joyce Ganzel and Gladys Terriault. Recitals were given recently by the pupils of Alvina C. Winkler for the benefit of the Red Cross. Assisting in the program were the orchestras of the Y. W. C. A. and Troy Conservatory of Music; Marion Dudley, soprano; Anna Geisler, violinist, and Mary E. Ross, pianist. The pupils of Eva M. Lennox gave a recital, assisted by Gertrude E. Shacklady, soprano; Mrs. E. A. Peck, contralto, and Fritz Beiermeister, bass.

MISS GOODSON AIDS ENGLISH HOSPITAL DEPOT IN RECITAL



Katharine Goodson, the Distinguished English Pianist

Katharine Goodson, the English pianist, gave a notable Chopin recital in London on May 12 at the Royal Albert Hall, on which occasion she made her first London appearance in concert since her return there from America last spring. The recital was given by this patriotic English artist in aid of the Kensington War Hospital Depot and was attended by a mammoth audience, with the result that Miss Goodson was able to turn over to the hospital about \$5,200. It was the first time that a woman pianist had given a recital in the Royal Albert Hall, which seats 9000 people.

MUSICAL AMERICA has heard from Miss Goodson and her husband, Arthur Hinton, the distinguished English composer, that they are well in London and "doing their bit" to help in winning the war, as illustrated in Miss Goodson's notable recital for the Kensington War Hospital Depot.

SCHOLARSHIPS FOR ORGANISTS

Commissioner Berolzheimer Provides Six at the Guilman School

In providing free scholarships for organ students Commissioner Philip Berolzheimer and Mrs. Berolzheimer are giving to deserving men and women of talent the opportunity to become expert organists and proficient as choirmasters and directors of church music. These annual scholarships are provided at the Guilman Organ School to six students, who have the necessary talent, but are not able to pay the tuition of the school. In order to compete application must be made in writing, accompanied with written references regarding character and financial standing of the candidate, also a signed statement from a physician stating the candidate is in sound health.

Each candidate will be required at the examinations to be held Oct. 4 next to answer questions in the rudiments of music, to write out and play the major and harmonic minor scales from memory, play a prepared piece on either organ or piano, read at sight a given piece,

also a hymn-tune, and play one or more of the Inventions of Bach and one or more of the Preludes and Fugues of the "Well-Tempered Clavichord" on the piano. Each successful candidate will receive private organ instruction, under Dr. William C. Carl, director of the school.

Commissioner Berolzheimer is an honorary member of the Alumni Association and for the past six years studied with Dr. Carl. He is a gifted organist and has already appeared in a public recital at Aeolian Hall. Mrs. Berolzheimer is also studying with Dr. Carl. In their home a fine organ has been installed.

Of last year's scholarships the following are holding positions as organist and choirmaster; Harry J. Cosgrove, All Souls' P. E. Church, New York; Lillian Ellegood Fowler, First Presbyterian Church, Jersey City, N. J.; Ruth Palmer Sullivan, St. Barnabas' P. E. Church, Newark, N. J.

FIRST COMMUNITY "SING" ROUSES PORTLAND, ME.

Over 3000 Persons Join in Singing National Songs—Halbert P. Gardner Speaks on Patriotism

PORTLAND, ME., June 22.—Unusual patriotism and national feeling was aroused by the first community "sing" held in this city on June 14. Over 3000 persons attended and joined in the singing, with an enthusiasm which indicated what support was being given the movement.

The singing was led by the Liberty Chorus, conducted by George Thornton Edwards, and the numbers chosen included most of the popular and national war songs. These comprised "Pack Up Your Troubles in Your Old Kit Bag," "There's a Long, Long Trail," "Keep the Home Fires Burning," "Over There," the "Star-Spangled Banner," "America" and others. Other numbers of a patriotic order were given by the Second Band, C. A. C., of Fort Williams. Several original numbers by the director were also given.

Preceding the program, Halbert P. Gardner, of the Public Safety Committee, spoke on the war enthusiasm of Maine. He told of certain cases of alien sentiment in Portland, arousing much enthusiasm by his talk. Many thrift stamps were sold among the crowd, and the entire response was most patriotic.

MUSIC EVENTS IN SAN JOSE

Pacific Conservatories Grant Degrees—Schumann-Heink Sings at Camp

SAN JOSE, CAL., June 15.—Commencement exercises of the College of the Pacific and the Pacific Conservatory were held last Wednesday morning. Four graduates received the degree of Bachelor of Music, while others received diplomas in various branches of music. Those receiving degrees were Flossita Belle Badger and Alice Irene Wilkins, vocalists; Alice Conklin, organist, and Florence Mona Marshall, pianist. The commencement concert was given by those receiving degrees and Bozena Kalas, pianist, assisted by a small orchestra. At the conclusion of the program Dean Warren D. Allen announced that in the future no student could receive a diploma from the conservatory who had not finished his high school course, and that ultimately further steps

Lucy Gates Given Ovation in Capital Appearing in Mme. Galli-Curci's Stead



Lucy Gates, the American Soprano; Walter Damrosch and Manager Smith of the Belasco Theater, Washington, "Snapped" at the Capital When Miss Gates Substituted for Galli-Curci in That City

LUCY GATES and Walter Damrosch had every reason to feel pleased the day they finished their tour in Washington, a few months ago, for the audience which had assembled to hear Mme. Galli-Curci gave Miss Gates the most rousing sort of reception. This made the fifth time during the season that Lucy Gates had substituted for the Italian coloratura.

would be taken to place the conservatory on a thoroughly collegiate basis.

Charles Maschal Dennis, a prominent local musician, leaves within a few days to join the United States Army. For the past two years, Mr. Dennis has been head of the department of public school music at the College of the Pacific, as well as assistant in the vocal department of the same institution. In addition to his Conservatory work he held the position of choir director at the First Methodist Church.

Following the great song festival at the Stanford Stadium, with Mme. Schumann-Heink as soloist, the diva sang for the boys in the base hospital at Camp Fremont in the open-air theater. Those not able to be about were rolled out in their iron bunks and placed in a long row in each of the corridors that parallel the theater.

The Glee Clubs of the San José High School, under the direction of Herman Owen, gave in concert form "The Chimes of Normandy" and the cantata, "Pan on a Summer Day," for the benefit of the scholarship fund. The soloists included Lulu Pieper, Grace Pearl, Dudley Wendt, Chester Herold and Marsden Argall. The S. J. H. S. Theater Orchestra assisted. The entire performance was most creditable. At last night's meeting of the San José Music Teachers' Association, Herman E. Owen, head of the High School music department, talked on the music courses offered at his school and told of the credits granted for work in music, either taken in school or from outside instructors. M. M. F.

Saginaw Chorus Adopts Novel Plan for Rehearsals

SAGINAW, MICH., June 21.—The Saginaw Liberty Chorus has adopted a novel plan in the rehearsing of its songs. It has its music made on stereopticon slides, which are then thrown on a screen. The plan is proving eminently satisfactory, as the director of the chorus is able to provide for the singers his own arrangements of the music, which are specially suited to their capabilities. Much expense is saved thereby. The artistic effect is also greatly improved, as the singers do not have to bother with books, and there is nothing to distract their attention from the singing. C. H. C.

Students from Many States at Oscar Seagle's Summer School

Oscar Seagle's summer school at Schroon Lake, N. Y., began its third season June 15. As usual, a large class assembled for the opening. From Texas are Stella Ousley and Florence Watkins, both teachers at the C. A. I. of Denton; Miss Rader from the Kid Key at Sherman, Tex., who won the scholarship of the Federated Clubs of Texas; Miss Allison and Miss Hohmand and Mr. Hardesty Johnson, a young tenor from

Dallas. From California came Ethel Best and Eleanor Lee; from Philadelphia, Marie Longheny, a prize winner of the National Federated Club, and Mrs. Margaret Mitchell. There is a large delegation from Tennessee and many other States are represented by prominent teachers and singers. Walter Golde is the coach this season. The attractive Brown Swan Club, which was especially built last year to accommodate Mr. Seagle's pupils, has been considerably enlarged and some new practice rooms have been added. The first of the regular Saturday night musicales was given on June 23.

Concerts in Tacoma, Wash.

TACOMA, WASH., June 18.—F. Boyd Wells, the pianist and teacher, who recently returned from a recital season in the East, gave a lecture on modern music here June 17. His illustrated lecture was enjoyed by a large assemblage. The chair of the First M. E. Church gave its annual concert on June 14, under the direction of Fritz Kloepper. The soloists were Mrs. Alan Cox, soprano; Birdau Strong, contralto; Earl Cook, tenor, and Fritz Kloepper, baritone.

A. W. R.



Mark N. Isaacson

Mark N. Isaacson, a violinist, prominent in New York music circles twenty years ago, died on June 20 at his home in Brooklyn. Mr. Isaacson was born in New York sixty-two years ago. He was musical director for Margaret Mather and in many of the former theaters, among them Daly's. Mr. Isaacson is survived by a widow, two daughters and a son, Charles D. Isaacson, who is editor of the New York *Globe's* music page and author of "Face to Face with Great Musicians."

Julius S. Johnson

Julius S. Johnson, a musician in the United States Army and a resident of Luray, Kan., is reported to have died of wounds at the front.

Edith Kimmerle

Edith Kimmerle, well known in Brooklyn and Long Island musical circles, died on June 20 in her twenty-fifth year, at her home in Sea Cliff, L. I.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An excellent summer term is anticipated at the Virgil Piano Conservatory. Several talented students are in attendance, and Mrs. A. M. Virgil is to assist and teach them. Lessons began on Tuesday, June 25. A number of recitals will be given, in which classical programs will be presented by artist-students of the conservatory; also a few recitals illustrating technical proficiency and velocity work.

The Munson Institute of Music of Bay Ridge, Brooklyn, gave the final student concert of the season recently. The program was of unusual interest and the audience enthusiastic. The pupils were heard in works of classic and modern composers and gave evidence not only of technical skill, but of real musical understanding and sympathy. The concert closed an active and successful season, the third in its history. A number of public concerts and recitals have been given under its auspices, chiefly the series of three artist concerts given during the past season before large audiences at the Bay Ridge High School, netting a liberal sum for the Red Cross. Among the artists appearing were Dr. Cornelius Rübner, Vivian Gosnell, Mime Bettinetti, Marcus Kellerman, Vladimir Dubinsky, Lucile Collette, Earl Tuckerman and Henrietta Turell-Mentley. A number of concerts have also been given at the different army camps, notably at Fort Hamilton on Sunday nights.

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BALTIMORE BEGINS 'VISITORS' CONCERTS

Out-of-Town Folk Invited by
Municipality to Hear Special
Programs

BALTIMORE, Md., June 18.—The activity of the municipal music department, of which Frederick R. Huber is the director, has begun to show its direct influence to the community through a novel innovation; the Mayor of the city, James H. Preston, having extended municipal invitation to all visitors who are registered at the different hotels to attend special concerts given by the Municipal Band, John Itzel, director. Each Saturday morning, the guests at the hotels receive formal invitations to these concerts, which are given at Court House Plaza. Programs of interest are being planned, a special feature being community singing. The initial concert of this kind was given on June 15, when the available reserved seats were all taken by the guests of the city. This direct effort of bringing the attention of the many visitors to Baltimore to observe the character of its municipal music a wholesome condition which deserves comment. Incidentally, those who heard the first program found much that was musically attractive and spoke in high praise of the hospitality extended. The concerts are to continue throughout the summer season.

Max Landow, the German pianist, who for a number of years has been connected with the Peabody Conservatory of Music, was recently informed by the trustees of the institution that a renewal of his contract could not be considered owing to the public nature of the work of the conservatory, and he was given the privilege of handing in his resignation. Both teachers and pupils were unanimous in declaring that the feeling against Mr. Landow was purely impersonal. Beyond the fact that he acknowledges that he is a German and has taken no steps to become a citizen of the United States, nothing in his demeanor has ever given rise to suspicion of disloyalty. Mr. Landow's place will be taken by Alfred Butler, pianist, who comes from Los Angeles and who is prominent among Pacific Coast musicians.

Austin Conradi, the young Baltimore pianist, who for a number of seasons has been teaching at Chautauqua, N. Y., and at Toronto, Can., and who now is a soldier at Camp Meade, was married to Edna C. Hillegman of Baltimore, Saturday, June 15. He and his bride have been spending the furlough granted him at the time of his marriage in New York.

The "Camp Meade Four," consisting of Eugene Martenet, Sergeant Madru, Sergeant Semmels and Corporal Goodfellow, singers who hail from Baltimore, have come into prominence at camp and locally through their concerts. Among the local musicians who have been contributing programs for the entertainment of the soldiers are Anne Wheeler, Jessie Paris, Esther Brainerie and Laura Hampson, the Margaret Bennet Home Chorus, the Hamilton Glee Club and a chorus from the Pennsylvania Railroad Y. M. C. A.

Pupils of Jane E. Williams and Adele Meade were heard in a recital on Monday evening, June 17, at the studio of Miss Williams. F. C. B.

Jersey Town Officials Disband Chorus That Sang in German

HACKENSACK, N. J., June 24.—The Borough Council at Ramsay has issued an order disbanding the Harmonic Singing Society of that place because the society sang in German. Joseph Stocker, in whose hotel the society made its headquarters, was notified to see that the meetings were discontinued.

Adelaide Fischer Weds G. H. Federlein
Adelaide Fischer, the soprano, and Gottfried H. Federlein, organist of the Ethical Culture Society, New York, were married at Greenwich, Conn., on June 25, in the presence of a few intimate friends. During August the couple will occupy a bungalow at Canaan, N. Y.

BRINGING THE MAGIC OF SONG TO UNCLE SAM'S "JACKIES"



Above: Gilbert Wilson Conducting a "Sing" on One of Our Battleships of the Atlantic Fleet. Characteristic Pose of Gilbert Wilson Conducting Mass-Singing Among Men of the Atlantic Fleet. On Right: Gilbert Wilson Making a Singing Navy for Uncle Sam on a Battleship of the Atlantic Fleet

Washington, D. C., June 20, 1918.

"WE'LL have the entire Atlantic Ocean alive with song, and we won't stop there, either!" Gilbert Wilson, song leader of the marine camp at Quantico, Va., made this enthusiastic prophecy when he returned from the Atlantic Fleet, where he established mass singing under orders from the Navy Department.

"I have just led more than 35,000 of our sailors in song, and I can still hear those fine lads singing—singing with a spirit of genuine happiness and joy in the singing," continued Mr. Wilson. "From no singing to singing every evening for an hour or so was some transformation for the Atlantic Fleet. And the best part of it was that they did not stop when I stopped, but went about their various tasks or recreation singing the songs I had brought to them. This shows that I gave the men something that they wanted—they sang when they didn't have to."

"There was another best part (I really can't determine which was the best), and that was the enthusiastic reception the officers of each ship gave me and my work. When these officials, who always have the best interests of their men at heart, saw the spirit of these 'jackies' leap higher and higher with each mass singing, their enthusiasm rose higher and higher, too. I believe I could have bought the ocean for a song then had that been possible. Singing was the password; singing was the measure of everything during those wonderful days on the fleet."

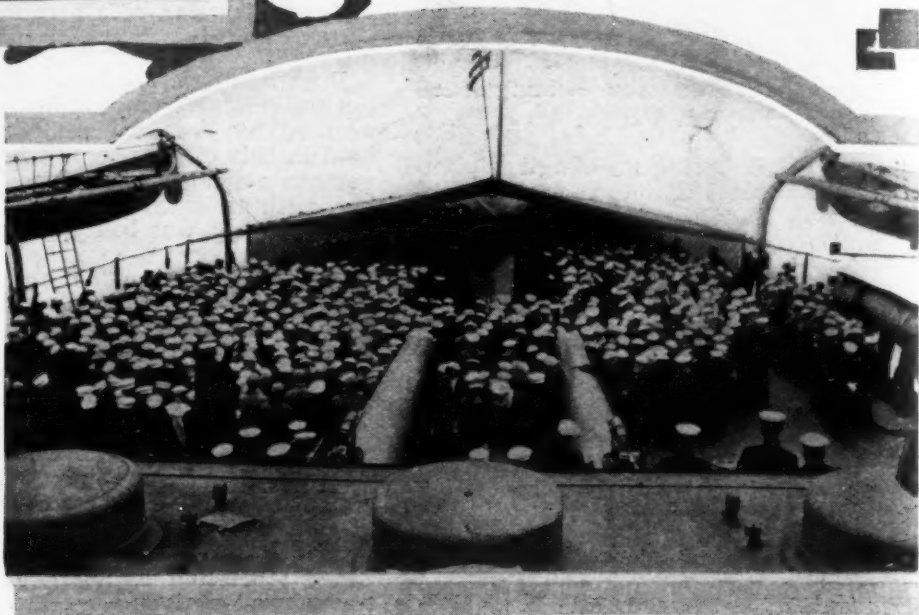
Fine Vocal Material

"I would have from 1000 to 1500 men singing at once. I found that the sailors have wonderful young, fresh voices; strong and full of beauty and spirit. I visited twenty-five of the largest battleships of our navy and on each of these

"It was full speed ahead for me from dawn until into the night, and there was so much real joy in the singing that I seemed up in the clouds most of the time and I haven't quite come down yet. The singing and cheering of those sturdy lads still rings in my ears—35,000 strong, remember—and it sounds mighty good to me!"

"No, I can't think of it as being work—it was just singing, and singing isn't work. It's just doing my bit for the world freedom we're fighting for. Surely we'll win the war with such a singing navy as that. We can't lose; there's the spirit of victory in their song."

Gilbert Wilson has the distinction of being the first official song leader appointed to conduct mass singing on the Atlantic Fleet. The excellent work he



I have left a song leader to continue what I have begun. In order to accomplish the work—no, it was pleasure for me—as quickly as possible, I held as many as six and seven mass 'sings' a day. The officers and sailors were always ready for these 'sings' and entered into them with such an encouraging spirit of co-operation.

has accomplished at the Marine Camp at Quantico in mass singing is reason sufficient to permit him to make singing sailors on our battleships. It will be a part of Mr. Wilson's duty to make frequent visits to the Atlantic Fleet to supply new songs and oversee the work of the song leaders left in charge.

WILLARD HOWE.

HANS EWERS UNDER BAIL

German Writer and Music Critic Suspected of Aiding Alien Enemy Interests

Hans Heinz Ewers, generally known in his own Teutonic fatherland as an eccentric writer of fiction, has at last been called to account. Suspected of having been active in alien enemy interests, the German scribe and erstwhile music critic within our gates has now been placed under \$5,000 bail by the Federal authorities.

It may be remembered that Ewers, while acting as music critic *pro tem* for a German publication here, made it his business to condemn the Chicago Opera season in New York and especially everything French and Italian this operatic organization represented.

And it will also be remembered that during the first year of the great war MUSICAL AMERICA published a report from Berlin in which attention was called to Ewers's venomous attacks against America, published in the *B. Z. am Mittag* of Berlin.

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